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THE  
HYMNS of *CALLIMACHUS*,

Translated from the GREEK into ENGLISH Verse,  
With EXPLANATORY NOTES.

To which are added,  
*Select Epigrams*, and the *Coma Berenices* of the same Author,

SIX HYMNS of ORPHEUS,

AND

The Encomium of PTOLEMY by THEOCRITUS.

By *WILLIAM DODD*, B. A.  
Late of CLARE-HALL, CAMBRIDGE.



L O N D O N :

Printed for the TRANSLATOR,  
And SOLD by  
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MDCCCLV.



TO  
HIS GRACE  
THOMAS

DUKE of *NEWCASTLE*,  
Chancellor of the University of CAMBRIDGE.

MY LORD,



WHEN it was proposed to me by my Lord *Bishop of Chester*, that I should offer these First Fruits of my academical Labours to your GRACE, it was with much Satisfaction, that I embraced the Proposal: Nothing doubting of your GRACE's Favour to a Member of that *University*, which has been so di-

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tinguished

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tinguished by your Regard, and more especially to a Member of that *College*, which claims the Honour of your GRACE's Education. But when the *Honourable Gentleman* \*, who has long been an Ornament to that learned Body in general, and to our Society in particular, was pleased to introduce my Cause to your GRACE, your ready and pleasing Acceptance of my little Tribute, was no more than the Fruits of a reasonable and well grounded Expectation.

THE Author, here offered to your GRACE's Patronage, was happy in the Smiles and Protection of the most Noble and Worthy PRINCES : His Merits were equal to their Esteem, his Gratitude no inconsiderable Means of perpetuating their Glory, and those very Passages, wherein he applauds his Benefactors, sufficient Testimonies of the Excellency of their Judgment.

IT has been my Endeavour, that he should lose none of his deserved Praise in an *English* Dress ; how far I have succeeded, must be left to the De-

\* The Honourable *Thomas Townshend*, Esq; Member for the University of Cambridge.  
cison

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cision of others : But I shall esteem myself happy, if the acknowledged Worth of the *Author* shall recommend to your GRACE's Regard, the more humble Labours of the *Translator*.

OUR Author and his Patrons are no more ; but the Works of the one are the standing Memorials of the Fame of both : And, (in the Words of one of our Poets)

-----What Reward

Than this more excellent, for Pow'r and Wealth  
To gain the Stamp of Worth and honest Fame,  
Midst all Mankind ? This, this th' Atridæ have :  
When all the Plunder of old *Priam's* House  
And all their mighty Wealth is lost in Night,  
And buried in Oblivion's greedy Grave.

THEOC. *Encom.* p. 196.

Suffer me, my Lord, (without that Flattery which have rendered Dedications infamous) heartily to wish, that your GRACE, like these illustrious Persons, may gain the Stamp of *Worth* and *honest Fame*, by directing

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recting all your Actions,---the least of which, in your high Station, is important---to the Glory of God, the Honour of your most gracious Sovereign, and the Good of your Country : That so, when, like theirs, your outward Splendor shall be diminished, and you sleep in Dust, your Fame may flourish in happy Immortality below, yourself may flourish in far more happy Immortality above. I am,

*My L O R D,*

*With all due Respect,*

*Your GRACE's most devoted,*

*most obliged and obedient*

*humble Servant,*

March 24, 1755.

WILLIAM DODD.

# P R E F A C E.

“ **A**S it is the design of the following notes to illustrate and explain such parts of the antient Mythology as occur in the hymns here presented to the reader in an *English* dress, it may be proper, in order to his forming a right judgment of particulars, to lay before him a general view of my sentiments concerning the rise and progress of what is called Mythology in the world. To do this at large, and produce the proofs and testimonies that are necessary from antiquity, would vastly exceed the bounds of a preface, which obliges me to content myself at present with giving only a short sketch of what I take to be the true state of the case.

The chief difficulty then, I apprehend, that attends an enquiry of this kind, and has rendered so many attempts fruitless, is the want of a clue to lead us regularly up to the fountain ; which must have been originally one, however afterwards, in their courses, the streams took different tinctures in different ages and countries. For were we once well acquainted with the nature and properties of the water at the spring-head, we might easily, by following the current down again, perceive when and how it became adulterated and corrupted with adventitious mixtures. The Mythology of the *Greeks* and *Romans*, who lived in the midnight of *Paganism*, just before the day dawned, and the sun of righteousness arose upon the earth, is one vast ocean of confusion, which ingulphed into itself all the broken traditions of theological, physical, and historical truths that came near it, and converted them into fables, changing the truth of God (as the Apostle speaks of them) into a LIE. Accordingly, if we look into the muster-roll of their gods, and the facts related of them, we shall find some owe their birth to the great things revealed to believers from the beginning concerning the Saviour of the world, and what he was to be, to do, and to suffer, for the salvation of men. These may be put to the score of *theology*. Another set of gods are the operations of nature and the mechanical agents, that perform them, deified, which may therefore be said to have a *physical* divinity ; while a third part of the annals of heaven is made up of broken and disjointed fragments concerning heroes and heroines that lived, or were reported to have lived, and acted upon earth ; and these venerable personages cannot, I think, be allowed more than an *historical* godhead.

These I take to be the three grand sources of mythology ; and were they always kept distinct, it might be no difficult matter, perhaps, to refer each

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copy to its original. But the misfortune is, they are not ; for generally, if not always, the *theological* and *physical* parts are mixed and blended, and often there is a jumble of all three together, nothing being more common than to find a god acting in a threefold capacity, sometimes as a theological, sometimes as a physical, and sometimes as an historical god. In this case, to untwist the cord, shew which was the original stamen, and how, when, and by whom the others were added, and woven into it—*Hic labor, hoc opus*—for here those ingenious gentlemen the poets, that twisted it, can give us no assistance. They knew not what the materials were, or whence they came ; but they took what they found, added what embellishments they fancied, and then worked them all up together, each according to his own imagination. From the time when the true history of the *Greeks* begins, to the first apostasy of the Gentiles from the patriarchal faith and worship to idolatry—a period which goes under the general denomination of the fabulous age—is a great gap in the mythological chain, by which we are deprived of the first and most valuable links of it. If we knew what were the objects of the heathen worship at their first going off, and afterwards in particular of the *Canaanites*, it would guide us downwards to unravel the mythology of the *Greeks*, who (as most learned men seem to agree) were some of those that fled westward, when dispossessed by *Joshua*. 'Till we have this knowledge, we are in a labyrinth without a clue ; we find matters in a great confusion, and after all our labours shall leave them in a greater.

To this knowledge no book can help us but the *Bible*, which begins with the beginning of the world and man, and brings down a history of the true Religion instituted by God, with the deviations and corruptions introduced by Satan, to the times of the *Greeks* and *Romans*, thus filling up the deficiency, and completing the chain. By the light afforded us in Scripture we find, that two of the abovementioned sources of mythology, *divinity* and *physics*, were originally united, the latter being used as illustrative and explanatory of the former. *The invisible things of God from the creation of the world*, from the beginning, ever since there was a revelation made of them, *are clearly seen*, not by the eye of sense, but that of faith, *being understood by the things that are made*, even his eternal power and godhead are exhibited to us by visible objects, and not otherwise to be known or conceived. The counsels of the eternal Three foreordained before, and executed in time, for the redemption of man, are shown us as in a glass by the operations performed in nature, and the bright rulers that carry on these in the material world are representatives of the more glorious ones that carry on those in the spiritual. *The heavens*, by the light enshrined in their tabernacle the sun, placed in them, and thence irradiated on the earth, moon and stars, *declare* and hold forth to us an image of the *glory of God*, the divine light, that from the humanity of our Lord is poured forth on his Churches and Saints ; while the air in conjunction with the light diffused thro' the universal system of nature, to



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animate and give breath to all creatures, is a most expressive emblem of an omnipresent spirit, the author, giver, and preserver of spiritual life. The patriarchs and believers made that use of the knowledge of nature designed by him who gave it them ; they regarded it as a ladder, whereby they might ascend to a knowledge of the almighty Lord of nature, and his spiritual operations in the œconomy of redemption. But the nations, after their apostacy at *Babel*, dropt the originals, and worshipped the copies instead of them, serving the creature more, or rather than the creator. For, from that time, we find it constantly charged upon the *Babylonians*, *Egyptians*, *Canaanites*, and other neighbouring nations, that they paid divine honours to the *Host of Heaven*, those powers in the service of *Jehovah*, which, from their tents, the solar, lunar, and stellar orbs, stationed in such beautiful order and array in the firmament, are divided, and sent abroad to all nations under heaven. *Vos, o clarissima mundi lumina!* became now the general invocation ; and by the names of the idols and temples of the *Canaanites*, and others remaining upon record in the Bible to this day, it appears, that they knew what great and wonderful things the powers of the heavens performed in nature, for which they adored them as the Gods that governed the world. That the heavens were the ruling agents in this system was true ; but when they ascribed supremacy and independency to them, they forgot that there were higher than they, and that it was *Jehovah* that made the heavens. They were sound philosophers, though rotten divines. But in process of time, the knowledge even of philosophy declined, and was lost ; people received the Gods and creeds of their ancestors without the reasons of them, and so worshipped they knew not what, they knew not why ; only their fathers did it, and therefore so did they. The knowledge of philosophy being gone, the latter heathens patched up matters with fragments of history and fable ; and as it had been usual among the old idolaters for kings and great men to take the names of their Gods, they confounded the historical actions of the prince with the physical actions of the God, which introduced that intricate and often utterly inextricable confusion in the *Greek* and *Roman* mythology, lamented in vain by the critics and beaux esprits of modern times. The hymns called *Orphic* (whoever was the author of them) plainly appear to have been wrote when the physical mythology was declining, and the historical or fabulous gaining ground, are a sort of isthmus between the two seas, washed by the waves of both. In many places his descriptions of the natural agents and their operations are amazingly just and beautiful, and the compound epithets, he uses to describe them beyond measure, full, strong, and expressive ; and in others, where there is a mixture of the fabulous, a great deal of true philosophy is still discernable. But in *Homer* the case is widely different. There the fabulous almost wholly loses sight of the physical." And though there are many particulars, which may be referred to nature, the

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labyrinth is so intricate, that it requires a clue far more exact, than we can at present have, to carry us through its mazes.

It cannot be expected, that matters should be much better in this particular with our author, who is but a modern, in comparison of *Homer*, and who lived, though in an age of polite learning, yet, in the very darkest times of *Paganism*. Notwithstanding, this, by some means or other, he has mixed in the present hymns, several particulars well deserving notice, and which may fully satisfy the reader of the fitness of the key above-given to open the heathen mythology. *Spanheim* has proved, beyond controversy, that he was no stranger to the LXX translation of the *Bible*; an opinion which the following observations will, I imagine, abundantly confirm, as to remember it, in the perusing of them, will be of service to me, as well as my readers. I have been so large in my notes, that there is little occasion to say more on this subject: and as I have provided a copious index, it will be easy to refer to any particular.

It was my original intention to have given Mr. *Prior*'s translation of the two first hymns of our author, which are incomparable pieces of poetry: but upon a close examination, I found many misunderstandings of the original, which would have occasioned so frequent carping, that I determined to translate them afresh; which I have done in rhyme, for no other reason than because I was unwilling to enter the lists with so excellent a master as Mr. *Prior*, in blank verse, conscious how much I must lose by such a competition:—The rest are in blank; which, doubtless, is the most proper for such compositions. I have spared no pains to make the work as acceptable as might be to my worthy friends and subscribers, whose generous assistance I thus beg leave to acknowledge; and though so long time has intervened since my proposals were first delivered, I trust the work has lost nothing thereby, as I have not been wanting in a diligent revival of it; indeed the pains and labour it has cost me will very greatly overbalance every thing I can expect from it: for though the work was nearly finished, before I took my degree, in the year 1750, at *Cambridge*; the toil of correcting, printing, and a long &c. —, amidst my many other necessary avocations, has been truly grievous and burdensome. And after all perhaps, I am only making myself a stage for ill-natured criticism to display its malignity: be it so: yet let me assure every reader of this work, that if they enter upon it with a mind as candid and open to truth, as unprejudiced and unbogged to any man's notions or opinions as my own, they will never censure others for differing in judgment with regard to such matters, but with satisfaction hear all, and give cool impartial reason the final decision: the treatment which through my notes I have given to others, will, I hope, gain to me the like. However, be the remarks of the envious and ill-natured what they please, I shall always find cause to rejoice in the obliging readiness of my friends to assist and promote my endeavours: and

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here

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here I cannot omit to pay a particular regard to my dear and worthy friend the reverend Mr. *Parkhurst*, who has furnished me with many excellent remarks, and from whose sound judgment, enlarged understanding, unwearied application, and generous openness of heart, the world has great and valuable fruits to expect: Dr. R. SCHOMBERG too has, with abundant civility, favoured me with his observations; and it gives me pleasure thus to acknowledge his learned and friendly assistance. To *Maurice Johnson*, Esq; I am indebted for the head of *Callimachus*, prefixed to this volume, which is taken from a curious drawing by that celebrated antiquary *Beauprè Bell*, Esq; copied from a fine antique. And very many particular kindnesses I have received from various other friends, whose names I esteem not more an honour to my list, than the friendship they are pleased to favour me with, an happiness to my life

The original proposals promised *head* and *tail-pieces*; but the tail-pieces, I found, depended entirely upon chance, according as there was room left at the end of each hymn or not: and for this reason, I threw all into one, placing the *antiques* intended for the tail-pieces in the head-pieces; by which means, there are the same number of figures, and the same expence to me—nay, indeed, the *head* at the beginning, as well as the *Select Epigrams* are more than were at first proposed---but it was my desire to please and satisfy my subscribers. Each plate contains somewhat explanatory of passages in the author, or in the notes, and every piece is copied from the remains of antiquity, found either in *Montfaucon*, or *Spence's Polymetis*, which book will best shew the use of such antient remains for the explanation of the poets. *Callimachus* has been happy in the regard of great and learned men: the *Variorum* edition of his works presents us with all their labours together: there we see *Grævius*, *Stephans*, *Frischlinus*, *Voet*, *Faber*, and his ingenious daughter *Madam Dacier*, Dr. *Bentley*, and, above all, *Spanheim*, uniting their endeavours to set forth the beauties and excellencies of our poet: and such names, I hope, will be sufficient to justify my choice. I can never too largely commend the observations of *Spanheim* upon *Callimachus*, which are a rich fund of learning, and discover at once the most ingenious, and the most cultivated mind: I have gathered plentifully from them; and had formerly digested many more of his remarks into my own; which are in a great measure dropped, as I have omitted most part of my critical notes, my fondness for that sort of writing being considerably abated.

I have subjoined the *Life of Callimachus*, as compiled by *Basil Kennet*, which is very exact and impartial: and thus have, to the utmost of my ability, endeavoured to make the work as perfect as I was able.

# THE LIFE of *CALLIMACHUS*.

**C***ALLIMACHUS* was born in *Cyrene*\*, the famous city of antient *Libya*. His common title of *Battiades* makes the grammarians usually assign one *Battus* for his father: but, perhaps, he may as well derive that name from king *Battus*, the founder of *Cyrene*, from whose line, as *Strabo*† assures us, he declared himself to be descended. We are not informed of the particular year of his birth; though few of the poets have been forgotten by *Eusebius*. However, it's agreed, that he commenced his fame under the patronage of *Ptolemy Philadelphus*, and continued it in the reign of his successor *Ptolemy Evergetes*; whose queen *Berenice* having consecrated her locks in the temple of *Venus*, and a cunning mathematician having stolen them thence to translate them to heaven, gave occasion to the fine elegy of this poet, which we have now only in the *Latin* of *Catullus*.

Whoever was his father, the poet has paid all his duties and obligations to him in a most delicate epitaph, which we find in the *Anthologia*, and which shews, that *Martial* had good reason to assign him the crown among the *Grecian* writers of the epigram. The old gentleman is supposed thus to address the visitants at his tomb:

Whoe'er thou art, that to this tomb draw'st nigh,  
Know, here interr'd the son and sire I lie  
Of a *Callimachus*: illustrious name,  
By each ennobled, and renown'd in fame:  
The sire was glorious 'midst the warlike throng,  
The son superior to all envy sung:  
Nor is it strange; for whom the *Nine* behold,  
When young with favour, they regard when old.

Before *Callimachus* was recommended to the favour of the court, he taught school in *Alexandria*, and had the honour of educating *Apollonius*, the author of the *Argonautics*: who making him but an unkind requital for his labour, provoked *Callimachus* to vent his passion in an invective poem, levelled against his ungrateful scholar, under the reproachful name of *IBIS*‡; which furnished *Ovid* with a pattern and a title for his biting piece of the same nature.

How capable soever our poet might be of the highest attainments in verse, he seems to have had a particular fancy for short copies. And when his envious rivals used to alledge this as their main objection against his Muse, that he could not attempt any thing of bulk; he gave them the ingenious answer at the end of the hymn to *Apollo*, which seems to be composed and introduced with all that *art*, which *Ovid* makes the great excellency of *Callimachus*.

\* *Strab.* l. 17. p. 838.

† *pag.* 837.

‡ *Suid.* in *Callim.*

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Envy, grown pale with self-consuming cares,  
 Thus shed her poison in *Apollo's* ears :  
 " I hate the bard, who cannot pour his song,  
 " Full as the sea, and as the torrent strong."  
 The fiend *Apollo* scorning, spurn'd aside  
 With angry foot indignant and reply'd :  
 " Headlong descends the deep *Affyrian* flood,  
 " But with pollution foul'd, and black with mud ;  
 " While the *Meliffæ* sacred waters bring,  
 " Not from each stream, but from the purest spring ;  
 " From whose small urn the limpid current rills  
 " In clear perfection down the gladden'd hills."  
 Hail king, once more thy conqu'ring arm extend,  
 To final ruin ranc'rous *Envy* send !

The scholiast on this place observes, that to stop the mouths of these detractors, the poet composed his *Hecate*, a work of a large size ; now lost, but frequently cited by *Grecian* and *Roman* authors.

Those few persons who have a right taste, and a just esteem for these smaller compositions, will think that *Callimachus* needed nothing else to ensure his reputation. And if it be true, what *Suidas* reports, that he wrote above eight hundred pieces, he will stand free enough from the imputation of laziness, though he have no unwieldy labour to produce in his own defence.

What we now have under his name are a few hymns and epigrams : the first of which, as they make far the larger part of his remains, so they are of the greatest credit, and seem the main foundation of his fair character amongst his modern friends.

It looks a little strange that *Ovid* \*, when he gives him a place in his fine catalogue of poets, should pronounce him immortal, barely upon account of his art, and at the same time, expressly deny his title to wit.

Indeed, we have still many prodigious instances of his art, as (besides the apology already set down) the manner of bringing king *Ptolemy's* praises into the hymns to *Jupiter*, the making *Apollo*, while yet in his mother's belly, prophesy the same prince's victories ; and the like. Yet it will be a difficult matter to persuade any one, who has considered the surprizing delicacy of his thought and turn, to compound for half his applause, and to quit the credit of his invention, for that of his judgment. Both the talents seem so happily tempered together, that it is hard to give an instance of one virtue, without displaying the other in the same view. What can be a nobler proof of both, than the gracefulness of those transitions, where, while he is commending one Deity, he draws in another with so gentle force, as not to wrong the first subject by obliging a new one ? Of this kind is that admired stroke on *Hercules*, in the hymn to *Diana* :

——— Thy approach  
 At heaven's eternal portals *Phæbus* waits

\* *Battiades toto semper cantabitur orbe,  
 Quamvis ingenio non valet, arte valet.*

Am. El. 15. l. 1.

With

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With *Acaceſian Hermes*, this thy arms,  
And that the produce of thy ſports to take :  
Such erſt *Apollo's* taſk, or ere at heav'n's  
Bleſt banquets great *Alcides* found a place,  
Whoſe is that duty now ? The rich repaſt  
With thee approaching, at the gates of heav'n  
He waits unwearied. Him mean time the Gods,  
But chief his envious ſtep-dame, ceafeleſs ſcoff  
In pleaſant vein, when from the car he bears  
A bull's vaſt weight, or by its hind-leg drags,  
Impatient ſpurning, a wild boar's huge bulk  
Slow up heav'n's ſteep—while thee in crafty guiſe  
Goddeſs he thus beſpeaks : “ On noxious beaſts  
“ Employ thy darts : that mortals may beſtow  
“ *Alcides* the preſerver's name on thee !  
“ Suffer the harmleſs goat, the timid hare  
“ Secure to range ; ought injure they mankind ?  
“ Poor is the triumph there : the wild boars waſte,  
“ The wild bulls level all the blooming year :  
“ Theſe are man's foes : pour all thy rage on theſe.”  
Thus ſpeaking, all-indignant he bears off  
His burden, labouring. —————

What can be a fairer argument for the union of the ſame talents, than thoſe wiſe and delicious ſentences, which, ſtriking us ſuddenly in a work where one would not expect them, look as much like inſpiration as any thing that poeſy can produce ? Two of theſe, in the very firſt hymn, may vie with the entire labours of more bulky authors. The firſt of them is a fine anſwer to the modern libertines, who, from the fanſied uncertainty of a future ſtate, take occaſion to live and die at a venture, and expect as good a chance as their neighbours. The poet is ſpeaking of *Jupiter's* title to the empire of heaven, as a thing acknowledged and unenvied by his two brothers ; and hence he reflects on the folly of the antient ſtory-tellers, who would make the three ſons of *Saturn* divide the three realms by lot :

Vain bards of old, to fiction that incline,  
Fabling relate, that heav'n by lot was thine :  
In equal things the urns dark chance we try ;  
But how bears hell proportion to the ſky ?  
The difference who but madmen have not ſeen,  
Wide as the diſtance either realm between ?

The other is the concluding ſtrain of the hymn, where he makes his farewel-prayer to the Deity :

Hail, father—! tho' above all praiſes, hear ;  
Grant wealth and virtue to thy ſervant's prayer :  
Wealth, without virtue, but enhances ſhame,  
And virtue, without wealth, becomes a name :

Send

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Send wealth, fend virtue then ; for join'd, they prove  
The bliss of mortals, and the gift of *Jove*.

Some learned men have endeavoured to make *Ovid's* judgment speak a more favourable sense. But whoever casts his eyes on what *Heinsius*\* has performed in that cause, and considers how he is gravelled in the impossible attempt, will be apt to imagine, that *Ovid* intended his words should be understood according to their natural import, but that through a spirit of envy and emulation, he has wilfully contracted his rival's praises. It is plain, he had no higher ambition than to be thought to be superior to *Callimachus* ; and he declares he should admire a mistress who would honour him with that preference †.

But the greatest testimonies of *Callimachus's* worth, and the foundation of his character with the antients, were his numerous pieces in the elegiac strain. Of these, we have only the hymn on *Minerva's* bath, and *Catullus's* translation of the copy on queen *Berenice's* hair. The former seems, like his other hymns, to incline most to the free spirit of lyrics ; the curious story of *Tiresias* making the greater part of the poem. The other is more agreeable to our common notions of elegy ; and, as it is commonly printed with the works of *Tibullus* and *Propertius* in the same strain, so it may vie with the sweetest and most exact of their pieces. For instance, they have nothing of a more natural turn, than that thought, which makes it a greater honour to belong to the queen's head, than to have a place among the constellations : the star is supposed to speak, and thus compliments its mistress :

But tho' such honour and such place is mine,  
Tho' nightly prest by Gods and feet divine :  
To hoary *Tethys* tho' with light restor'd,  
These—let me speak,—and truth defend the word :  
Thou too, *Rhamnusian* virgin, pard'ning hear ;  
For I must speak ; since neither force nor fear  
Can make me cover what I so revere :  
Not tho' enrag'd the pow'rs on high shou'd rise,  
Revenging tear, and hurl me from the skies !  
All these—bear no proportion to the pain  
Of fatal final absence from my queen,  
With whom while yet an unexperienc'd maid,  
I shar'd such unguents, on her lovely head !  
Ah, why amidst the stars must I remain ?  
Wou'd God, I grew on thy dear head again !  
Take heav'n who wou'd, were that wish'd pleasure mine,  
*Orion's* self might next *Hydrochoüs* shine !

This specimen (which to be sure has lost nothing in the *Latin* version) is of itself almost enough to justify *Quintilian* ‡, when he gives *Callimachus* the crown in elegy,

\* Prolegom. in *Hesiod.*

† *Est quæ Callimachi præ nostris rusticæ dicat  
Carmina ; cui placeo, pretinus ipsa placet.*

AMOT. l. 2. El. 41

‡ Lib. 10. c. 1.

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and to show that *Propertius* was not much out in his choice, when he pitched on him for his pattern \*.

There is indeed another passage in *Propertius*, which seems to contradict his former judgment, and which is commonly alledged by those who pretend to censure *Callimachus*. It is in the thirty-third elegy of the second book,

*Tu satius memorem Musis imitere Philetam,  
Et non inflati somnia Callimachi.*

It is true, by joining *non* with *inflati* in the construction, the difficulty is easily solved, and the supposed detraction turns into a commendation. But it is much more rational to imagine, that *Propertius* here censures some particular work of *Callimachus* (at present not extant) as bombast and extravagant; advising his friend to apply himself to some easier and more agreeable labour. *Scaliger* judges the particular piece to have been the *Αἴτια* which *Martial* flouts as a hard obscure business; and which *Propertius's* friend might then probably think of translating. This conjecture may be farther improved from hence, that in one of the old epigrams in the *Anthologia*, *Callimachus* is supposed to have been honoured with the commands of the Muses in a dream, for the undertaking that difficult work. But whatever becomes of this point, it is impossible *Propertius* should design any general reflection; since he declares it for his highest wish, to be called the *Roman Callimachus* †.

\* *Inter Callimachi sat erit placuisse libellos,  
Et cecinisse modis, pure poeta, tuis.*  
Lib. 3. Eleg. 6.

—Like sweet *Callimachus* to please,  
And to have sung, pure poet, like to thee,  
Will prove, indeed, sufficient fame for me.

† *Ut nostris tumefacta superbiat Umbria libris,  
Umbria Romani patria Callimachi.*

Let *Umbria* glory in her poet's lays,  
The natal place of *Rome's Callimachus*.

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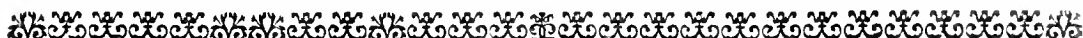
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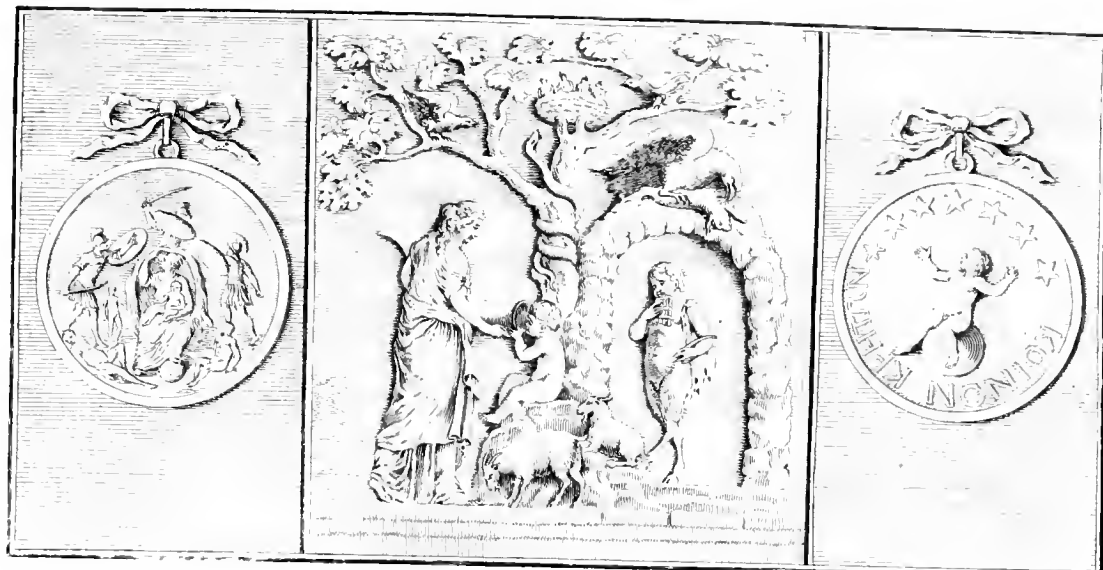
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W.H. Fane, Sculp.

# THE First HYMN of CALLIMACHUS.

To JUPITER.



WHILE we to JOVE the pure libations pay,  
Than JOVE what apter claims the hallow'd lay?  
The God, whose power dispers'd, whose arm  
subdued

The daring Titans, earth's rebellious brood :

Who

Ver. 1. *Libations*] Orig. Παρὰ Σπονδῶσι, the true sense of which is that given in the translation: Mr. Prior's is very wide of the author's meaning, as well as of the time when the hymns were sung.

*While we to Jove select the holy victim.*

'Tis a pleasing reflection, that there are scarce any of the religious customs of the Heathens, but confirm the truth of divine revelation. It

will be impossible to give a rational account of these *libations* among them, without having recourse to positive *institution*. And the positive institution will be as unaccountable, unless we suppose it to refer to the great *libation*, "the blood poured out and shed for many for the remission of sins." See Num. xxviii. 7. Deut. xii. 27.

Ver. 3. *The God, whose power, &c.*] The Original is Παροξύνων Ἐὐχάρα, *The disperser or scatterer of the giants born of the earth.* It is

B

well

Who rules the sky, unbounded and alone,  
For ever great, for ever fix'd his throne ?

5

In trembling doubt my mind delays the song,  
Thy birth disputed and the contest long :  
How shall I sing ? Dictæan dost thou hear,  
Or, doth Lycæan more delight thine ear ?

10

Zealous

well known to the learned reader, that the descendants of *Cain* are distinguished in scripture, by the name of the *sons of Men*, or *Adam* ; those of *Seth*, by the name of the *sons of God*. *Gen.* vi. 2. Attending to this remark, we may, I hope, give a satisfactory reason of the epithet *αηλο[γενων]*, (earth-born) and others of the same sense in other writers, when applied to the giants in the Heathen Mythology. The Lord God formed *man* (of) the dust of the *earth*. *Gen.* ii. 7. The original word for earth in this passage is, *הָאָדָמָה* *HADMeH*, and there is no dispute but the name *Adam* *אָדָם* — is very nearly related to it. Since then the giants (*נפלים* *Ne PHLIM*, the deserters of the true worship) are the sons and daughters of men (*Ha Da M*) or *Adam*, *Gen.* vi. 4. and consequently derive their pedigree from (*HADMeH*) the *earth* : we have here a plain ground for the Heathen tradition of the giants, the rebels against God being *sons of the earth*.—It is remarkable in this View, that the LXX render the word *Ne PHLIM* by *Γίγαντες*, *Gen.* vi. 4. It may perhaps be also possible to assign a reason of the attributes *Ελατ[η]ρα* (the scatterer or disperser of the *Πηλογενων*, earth born) which *Callimachus* ascribes to his *Jupiter* or supreme god. The learned *Spanheim* has well proved, that our poet was acquainted with the LXX. translation of the Bible, and even if he was not, there is no doubt, but tradition would preserve, though in a confused and imperfect manner an account of the great event which happened at *Babel*. Where we find, that no sooner was the earth freed from those fearful impressions, which the deluge must have made upon the eye-witnesses

of it, and mankind again multiplied, but the *sons of men* (the *earth-born* race) began again to rebel against God : and so became *Ne PHLIM* or giants, *Gen.* xi. 4. So the Lord scattered them abroad upon the face of the whole earth, *Gen.* xi. 8, 9.

Ver. 9. *Dictæan*, &c.] *Jupiter* was generally worshipped by his votaries, as without end, though not without beginning : his birth-place being the subject of much dispute, and various nations claiming that honour to themselves : a matter easily to be accounted for : as there were many *Jupiters* (kings so called) and each country in which a *Jupiter* had been born, maintained itself the birth-place of the sovereign *Jupiter*. The dispute seems to have been carried highest between the Arcadians and Cretans, each vindicating to their country, the glory of first bringing to light the great king of the gods. *Callimachus* here takes upon him to decide the controversy ; and though severe upon the *Cretan*, gives him his just honour, determining the birth-place of *Jupiter* in *Arcadia*, the place of his education in *Crete*. *Cicero* (in his *Nature of the Gods*, B. iii. c. 21.) tells us, that, “ The divines reckon up three *Jupiters*, two of which they report to have been born in *Arcadia* ; the father of the one *Æther*, whose offspring too were *Proserpine* and *Bacchus* : the father of the other *Cælus*, whose daughter the goddess of war, *Minerva*, is said to be ; the third, a *Cretan*, the son of *Saturn*, whose sepulchre is shewn in that island.” See, in this and the next observation—the religion of nature, and the admired wisdom of these *Greeks* and *Romans* !

Zealous of fame and of his country's worth,  
 On Ida's mount the Cretan boasts thy birth :  
 The sons of Arcas with resentment glow,  
 And thy great birth-place in their country shew.  
 Who vaunts, dread sovereign, and who vaunts in vain, 15  
 Say—; but why ask?— the Cretans ever feign :

Their

Vcr. 15. *Who vaunts.* &c.] The original is—

— Πόλεροι, πάτερ, ψευσαίῳ ;  
 Κρήτες αἰ ψεύσαι· καί, &c.

The Cretans pretending to shew the tomb of *Jupiter* in their island, seem greatly to have offended their idolatrous brethren of the nations: and to have drawn upon themselves that odious character which we find in our author, and which, from him we plainly learn, was given to them on account of this impious prophanation of their *supreme* :

*Tam mendax magni tumulo quam Creta tonantis :* says *Lucan* : and *Cicero*—*Ab Eubemero autem & mortis, & sepulturæ demonstrantur Deorum. Utrum igitur hic confirmasse videtur religionem, aut penitus totam sustulisse?*—Saint *Paul* takes notice of this proverb to shew the allowed vileness of the Gentile world: “One of themselves, even a prophet of their own, said, The Cretans are always liars, evil beasts, slow bellies.”—The prophet here spoken of, is *Epimenides*, a Cretan poet (the word *προφήτης*, prophet, strictly speaking, means no more than one that speaks from, for, or instead of another: in the same manner as pro-consul, *προ* in composition being all one with *υπερ*: so poets are called *προφῆται Μουσῶν*, the prophets of the muses, which may be said very properly of *Epimenides*, who is commonly styled, *Θεῖος ἀνὴρ*, a divine man, and his writings *κρησμοί*, oracles. See *Hammond* on St. *Luke*.) From him it was that St. *Paul* took this line, upon which the learned Dr. *Hammond* observes, “*Chrysofom* and *Theophylact* say of *Epimenides*, that he, seeing the Cretans build a sepulchral monument to *Jupiter*

and worship him, as one that *was* or *had been* but a man, in zeal, and jealousy, and rage, *ζηλωσας*, for that god of his, he writes these verses to *Jupiter*, beginning *Κρήτες αἰ ψεύσαι*, which *Chrysofom* makes up into a distich :

— Καὶ γὰρ τάφον, ὦ ἀνα, σεο  
 Κρήτες ἐπέκηναν· σὺ δ' ὤ θάνατος, ἐσσι γὰρ αἰεὶ.

But it must be observed that these verses are in *Callimachus*'s hymn *πρὸς Δία*, which that they are the very lines here referred to in *Epimenides*, doth no way appear, but by *Chrysofom*'s conjecture: nay, the contrary must be concluded, from the *κακά θηρία*, which here follows, but not in *Callimachus*: it is then most probable that *Callimachus* borrowed thence the first words, and added the rest of his own, and so applied it to his own purpose: so that all St. *Chrysofom*'s difficulties and suppositions must fall to the ground, &c.—See the comment. That *Callimachus* did not borrow from *Epimenides*, is plain and obvious: besides, both St. *Chrysofom* and Dr. *Hammond* might have considered, that this, which St. *Paul* quotes, is itself a complete hexameter verse:

Κρήτες αἰ ψεύσαι· κακά θηρία, γαστέρες ἀγραί.

And *Erasmus*, in his *Cbiliads* tells us, that St. *Jerom* found in a work of *Epimenides* (entitled *de Oraculis*) this very line: so that St. *Chrysofom* need not have been so anxious after, what he thought, filling it up; nor could any thing so well fill it up, to St. *Paul*'s purpose and argument, as its own words. *Callimachus* mentions nothing of the *κακά θηρία*, or *γαστέρες ἀγραί*: and that he took the first words from *Epimenides* is scarce probable or worthy a dispute; as the

Their impious actions all their claims disprove :  
 Presumptuous, they have built the tomb of Jove ;  
 Immortal Jove, who bears no dying frame,  
 A God, thro' all eternity the same !

20

WHERE the brown forests on Parrhasia nod  
 Thick, dark, and awful, Rhea bore the God :  
 All holy hence that blest retreat was made  
 Rever'd the gloom, and unapproach'd the shade :  
 Down from fair woman to the reptile race  
 Each teeming female flies the sacred place :

25

Nor

proverb was, doubtless, so common in every one's mouth : nay, indeed, upon the whole, it seems probable, that *Epimenides* used the words in a sense very different from *Callimachus*.

Ver. 18. *The tomb*] The scholiast is ingenious enough upon this passage ; and seems desirous to free the *Cretans* from the odium of so prophane an action, as pretending to shew the tomb of the supreme *Jupiter* amongst them. " For, says he, in *Crete*, upon the tomb of *Minos* was this inscription Μῖνος τοῦ Διὸς πατρὸς, the tomb of *Minos*, the son of *Jupiter*. In process of time, by some means or other, the first words were effaced and obliterated, insomuch that only Διὸς πατρὸς, the tomb of *Jupiter*, remained : And from hence arose the notion that *Jupiter* was buried in *Crete*, and that this was his tomb." Another solution he gives of the matter, which is this ; " The *Corybantes* who took the care of the young God, in order to deceive his voracious father *Saturn* the better, did in fact build a tomb for him, as if he had been really dead." The first is plausible and ingenious ; but we in these times need be in no danger of declaring, that most probably there was a real tomb

of a real *Jupiter*, a king of *Crete*, in all likelihood buried in his own realms : which as *Jupiter* was the supreme God of the nations, became in time (when they misunderstood their true *Jupiter*, and misconceived him) a matter of great offence.

Ver. 21. *Parrhasia*] *Arcadia* was so called from *Parrhasus*, one of the sons of *Lycaon* ; here it was in the mountain *Lycaeus*, that *Rhea* brought forth the divine *Jupiter* : whose birth-place was ever after held in extraordinary veneration by the *Arcadians*. *Pausanias* (in *Arcadicis*, p. 513) speaking of it says, " In the summit of the mountain is the cave of *Rhea* ; where none except the sacred priestesses (γυναῖκες ἱερὰς τῆς Θεᾶς) were permitted to enter ; and if any one contemptuously entered it, death, within the year, was necessarily his fate." *Milton* speaking of *Eve's* bower (B. iv. ver. 703) has some lines that are a good comment on this passage—

— Other creature here  
 Beast, bird, insect or worm durst enter none,  
 Such was their awe of man.

Nor daring there the pangs of birth to prove ;  
Such pious horror guards the hallow'd grove.

THE mighty burden of her womb resign'd,  
The goddess fought some living stream to find : 30  
All due ablutions to perform, and lave  
Thy infant limbs in its auspicious wave :  
Arcadia's realm cou'd then no streams supply :  
Its fields were barren, and its meads were dry :  
No friendly Ladon blest the thirsty swain, 35  
No silver Erymanthus fed the plain :  
Then woods and wilds above the hollows rose,  
Where smooth, with liquid lapse, Iäon flows :

Obscure

Ver. 30. &c.] There is something very remarkable in the account which the poet gives us of this purification of the mother and the child : for that both are mentioned, the original puts out of all dispute :

Ωκε τοκοιο

Λυματα χυτλωσαντο· τεον δ'ενι χροδα λουσσαι.

The τοκοιο λυματα are the *partus fordes*, and as Mad. *Dacier* (whose authority here doubtless should be allowed) observes, refers not to the infant but to the mother : The word χυτλωσαντο, according to *Hesychius*, is expressive not of simple washing only, but anointing with oil, μετα ελαιε λουσσαι, το αλειψαι μετα τε λουσσαι—to anoint after washing. And it was an universal custom amongst the *Greeks* for women to purify themselves by washing : A custom not easily accounted for unless we have recourse to the original and positive institution of purification by washing ; and indeed, this would open a large

field of enquiry, and might, perhaps, well repay our labour : However, this is worthy observation, “ That the mother of the king of the gods, and the king of the gods himself had need of purification by water.” Nothing can more fully declare the universal consent of all mankind in the *natural uncleanness of all flesh*. Water and oil we know are the acknowledged types of the spirit ; and a *lamb* and a *pigeon*, types of the Son and Holy Spirit, were offerings for women under the law.—See *Levit.* xii. Now *water* is the great and appointed cleanser. I shall leave the reader to pursue these hints if he thinks proper, referring him to *St. Luke* ii. 21 — 24. There is one thing more also observable in the original, that the water which *Rhea* fought after, is called ποον υδατος. — a *river of water*, living or running water. See *Levit.* xiv. 5. and *St. John* vii. 38, 39.

Ver. 33.] It was a common opinion with the ancients, that fountains and rivers partook of

# 6 THE HYMN TO JUPITER.

Obscure with dust the rattling chariots rode,  
 Where thunders, deep-descending, Melas' flood: 40  
 Where rapid Carion rolls his waves along,  
 Couch'd in their haunts secure the savage throng:  
 O'er the parch'd desert, where Metope's tide  
 Chearing the vales, and plenteous Crathis glide,  
 Thoughtless of gurgling streams confin'd below, 45  
 The hinds, burnt up with thirst, impatient drag'd and flow.

DISTREST the Goddess heav'd a feeble sigh,  
 Then spoke (and speaking rear'd her arm on high :)

“ Prove

of the same vicissitude, rise and decay, to which all things in nature are subject: So *Ovid* says (METAM. l. 15.)

*Vidi ego, quod fuerat quondam, &c.*

The face of places, and their forms decay.  
 And that is solid earth, that once was sea:  
 Seas in their turn retreating from the shore,  
 Make solid land what ocean was before:  
 And what were fields before, now wash'd  
 and worn,  
 By falling floods from high to valleys turn, &c.  
 And the parch'd desert floats in streams unknown,  
 Wond'ring to drink of waters not her own, &c.

DRYDEN.

The passage in *Callimachus* is a proof of the same opinion: Truly poetical as it is, I am surprized that *Frischlinus* should find fault with it as fabulous; and prefer the account given by *Pausanias* of the aridity and moisture of *Arcadia*. For we must consider these two in their proper spheres, the one as a poet, the other as an historian and naturalist; the one is supposed not to give the exact, but poetical reason of things (which with the poets is generally wide of

the truth) but from the other we expect a rational and real solution of a matter of fact. “ That *Arcadia*, says *Frischlinus*, should be entirely devoid of water before the birth of *Jupiter*, and that then so many great rivers should suddenly spring up, is a thing no way consonant with truth, but seems to be a fiction of the poet, in order to enhance the praises of *Jupiter*. Do I myself judge the opinion of *Pausanias* far more agreeable to truth, than this of the poets, concerning the aridity and moisture of *Arcadia*. In his *Arcadics*, he speaks thus—“ But if the country is troubled with great drought, by means of which the corn and shrubs are all withered and parched up, then the priest of *Lycean Jupiter*, turning with prayers to the water of the fountain, having slain sacrifices, and performed all necessary rights, dips a branch of oak into the surface of the water, which immediately becomes troubled, and sends forth a vaporous, black steam like a cloud; soon after which this steam or cloud ascends, and then presently the clouds gather all around, the sky lowers, and shortly showers of rain refresh the *Arcadian* vallies.” This custom, deserves our attention.

“ Prove thou, O earth, with me a mother’s woes,

“ Light are thy pangs and less severe thy throes :” 50

She said ; her scepter on the rock descends,

Wide at the blow, the rock disparted rends :

Impetuous to the passage crowds the tide,

And rushes roaring down the rocks rough side.

THIS happy stream thy infant limbs receiv’d, 55

By thee first honour’d, as with thee it liv’d :

There bath’d thy limbs, and wrapt in purple bands,

Thy mother gave thee to fair Neda’s hands :

To Diète’s cave commanding to repair,

And tend with secret zeal her mighty care : 60

Neda,

Ver. 5. *She said, &c.*] There can be no doubt, but that *Callimachus* borrowed this from the history recorded in the Old Testament, of the like miracle performed by *Moses*, or at least, that the story, if traditional, which I rather incline to believe, was originally derived from thence. “ *Moses* took the rod from before the Lord, as he commanded him. And *Moses* and *Aaron* gathered the congregation together before the rock, and he said unto them, hear now ye rebels, must we fetch you water out of this rock ? And *Moses* lift up his hand, and with his rod he smote the rock twice ; and the water came out abundantly——” *Numb.* xx. 9—11 : See also *Exod.* xvii. 6. It is observable, that *St. Paul* particularly applies this to Christ : “ They did all drink the same spiritual drink : for they drank of that spiritual rock that followed them, and that Rock was Christ ;” *1 Cor.* x. 4.

And this consideration will be pleasing to the scriptural reader, that *Rhea* should (according to the heathen mythology) require *water* from the rock, to wash her new-born infant.” Such remarkable particulars in the blind devotion of the idolatrous nations must give great evidence to the truth of that system, which in its purity can alone account for, and solve these strange, and otherwise inexplicable circumstances in their practice : And my design is to suggest such hints as may easily be carried on by persons tolerably skilled in these matters. It is remarkable, that *Apollonius*, the cotemporary of *Callimachus*, in his *Argonautics*, mentions this same miracle of *Rhea*’s, done in *Cyzicum* ; and something of the same kind *Pausanias* tells us of *Atalanta*, who, when hunting, being a-thirst, struck a rock with her hunting-staff, and thence flowed water.

# 8 THE HYMN TO JUPITER.

Neda, of all the nymphs that Ammon nurs'd,

In age, save Styx and Philyre, the first.

NOR to the nymph was Rhea's favour shewn

By this great trust, and precious pledge alone :

No trivial honour, and no small reward,

65

Confirm'd her love, and witness'd her regard :

Her favourite's name, the favourite stream she gave,

Which rolls by Leprion's wall, its antient wave :

And to Callisto's race its bounty yields,

Gladdening at once both shepherds, flocks, and fields.

70

To

Ver. 61. *Neda*, &c.] *Callimachus* mentions here but three of *Jupiter's* nurses (for that is, I think, beyond doubt the meaning of *μαιωσαίη*, in the original, and not—*quæ ipsi obstetricatæ sunt*—who were midwives to *Rhea*; the scholiast well explains the word by *ἐθελον*, *nutriebant*)—That there were more than three, contrary to the opinion of some, the original plainly declares, by informing us, that *Neda* was youngest of all the nymphs engaged in this care, save *Styx* and *Philyre*—had there been no more than these three—she was, in one word, the youngest of all. *Pausanias*, in his *Arcadies*, mentions three nurses of *Jupiter*, “The *Arcadians*, says he, call *Thisoa*, *Neda* and *Agno* the nurses of *Jupiter*; the first of which gave name to a city, the second to a river, the third to a fountain.” *Ithome*, *Adraste* and *Ida* are also left upon record as honoured with the Office: *Adraste* is afterwards mentioned by our author (ver. 75)—all which shew the truth of what I have advanced. *Hoezelinus* reads this line in the author—

Ἡρώτην γενεῆς μετὰ Στυγὰ τε Φιλιρρῶτε.

So *Homer* γενεῆς μετὰ Στυγὰ τε Φιλιρρῶτε. *μετὰ* is exc. tive here, “*Ajax* was the best of the *Greeks*,” says *Ho-*

mer, μετ' αἰμυμονα πηλειωνα.” This *Philyre* was the mother of the *Centaur Chiron*, sprung from her and *Saturn*: *Chiron* is often from her called *Phillyrides*; and *Achilles* is said to have been educated at her house. So *Pindar* — ξανθὸς Ἀχιλλεύς τάρμεν μενῶν Φιλυρᾶς ἐν Δομοῖς. *Nem.* iii. 76.— We may observe, that the Poet has address'd himself to *Jupiter* thus far; and afterwards continues to do so, but here he says, αἰ μὲν τότε μαιωσαντο—*quæ ipsum tunc nutriebant*; and this is no impropriety. For he turns, as it were, from address'ing his deity to inform the people of *Neda* and the other nurses of *Jupiter*, and settles the age and authority of *Neda*, no trivial matter amongst the zealous worshippers of this god:—so that I cannot approve a reading once offered, αἰ τὴν τότε, *quæ se tibi nutrices præbuerunt*. Dr. *Bentley*, the younger, would have μὲν refer to *Rhea*, and in the true spirit of criticism, cries out, “*Verte, quæ ipsam (Rheam) tunc parturientem curabant*—; *perperam, ipsum, cum Jovem alloquitur*.” But he does not seem to have attended diligently to the true sense of *μαιωσαίη* in this place.

Ver. 69. *And to Callisto's race*, &c.] The original is υἱανοὶ Λυκαονίης Ἀρκτοῖο — *Arcas* was the son of *Callisto* and from her it is, that the author here



To Cnossus brought, the Melian nymphs abode,  
 With joy the Melian nymphs embrac'd the God;  
 His wants Adrafte fedulous supplies,  
 And in the golden cradle lulls his cries :  
 Milk from the duteous goat the God receives,  
 And pleas'd the labouring bee her tribute gives :

75

Hence

here calls the *Arcadians*, “ the posterity of the *Lycaonian* she-bear.” She was the daughter of *Lycaon*, and as the fable goes, was ravished by *Jupiter*, on which account the jealous *Juno* turned her into a she bear. She was killed by the arrows of *Diana*, and by her gallant removed into the heavens, where she was made a constellation known by the name of *Agætos*, or *Ursa major*. *Ovid* relates the whole story :

*Jove* saw the charming huntress unprepar'd,  
 Stretch'd on the verdant turf, without a guard :  
 “ Here I am safe, he cries, from *Juno*'s eye,  
 Or shou'd my jealous queen the theft descry :  
 Yet wou'd I venture on a theft like this,  
 And stand her rage for such, for such a bliss.”  
*Diana*'s shape and habit strait he took, &c. &c.

ADDISON.

And thus he succeeded ; as you may see at large in the 2d book of the *METAMORPHOSES* : This was the thunderer of the heathens ! — Some have given the fable an historical explication — A potent prince, under the appearance of a modest suit and address, robbed *Callisto* of her virtue, the fruits of this afterwards appearing, she, to avoid the anger of his queen, was obliged to fly to the woods ; which is significantly express'd by saying, she was turned into a bear : She was killed by *Diana*'s darts, that is, in child-bed ; and honours being conferred on her by the king, in complaisance, she was said to be made a constellation, no uncommon piece of flattery. There appears in the former lines of the original great beauty, not to be express'd in a translation.

— Τομει ποδι πολυ κατ αυτο  
 &c.

Συμφερεται νηπι —.

In the words ποδι and συμφερεται, I mean particularly ; for I cannot be of *Stephen*'s mind, that ποδι is here an expletive only, ornandi gratia : There are fewer such expletives in the Greek language, I conceive, than we sometimes imagine ; ποδι here may very elegantly be construed olim ; and as a river is a thing of continual course, ever rolling, and yet ever rolled away, it is not only long since ποδι, but still, rolls on, συμφερεται.

*Labitur & labetur in omne volubilis ævum.*

Ver. 71.] The head-piece to this hymn will be a good comment upon this passage : as will also the following lines from the most learned and useful part of *OVID*'s works, his *Liber Fastorum*, l. v. ver. 115.

*Nais Amalthæa Cretæa nobilis Ida*  
*Dicitur in sylvis oculuisse Jovem.*  
*Huic fuit hædorum mater formosa ducrum*  
*Inter diætæos conspicienda greges :*  
*Cornibus aereis atque in sua terga recurvis,*  
*Ubere, quod nutrix posset habere Jovis.*  
*Lac dabat illa Deo. Sed fregit in arbore cornu,*  
*Truncaque dimidia parte decoris erat.*  
*Eustulit hæc nymphe : cinxitq; recentibus herbis,*  
*Et plenum pomis ad Jovis ora tulit.*  
*Ille ubi res cæli tenuit, solique patens*  
*Sedit & invictus nil Jove majus erat :*  
*Sidera Nutricem, Nutricis fertile cornu*  
*Fecit ; quod Dominæ nunc quoque nomen habet.*

Ver. 75. *Milk* — ] *Bochart* very well illustrates this passage ; “ Goats milk, he tells us, was not only of great use in medicine, but by many people used for daily food. Hence *Solomon*, in his *Proverbs* xxvii. 27. And goats-milk enough for thy food, for the food of thy

C

Hence Amalthea 'midst the stars was found :

Hence came the bee, and Jove's protection crown'd:

HIGH-

thy household, and the life of thy maidens. *Paulus Ægineta* observes, that, *Lac muliebre est temperatissimum—mox Caprillum, hinc asininum, ovillumque & postremò vaccinum.* Woman's milk is most temperate and wholesome, then goats, then asses, and sheep's, and lastly cows." And hence the supreme of the Gods, *Jupiter* (or more probably some prince of *Crete* about the time of *Abraham*) was said to be brought up with goats milk, and the astronomers gave the goat a place amongst the stars. They, who know how frequently the letters *N* and *L* are changed one for the other, will easily perceive that *Amalthea* came from the *Phœnician*, אִמְלִיטָה *Amantba*, which comes from the *Hebrew* אִמְלִיטָה *Amantb*, which is used for a nurse both in *Ruth* iv. 16. and in the 2d book of *Samuel* iv. 4. — *Galen* observes, *Non tuto Lac caprarum offerri absque Melle, cum multis qui solum sumperant, in ventre sit coagulatum, quod hominem mire gravat atque suffocat.*—That goats milk is not taken safely without honey, &c.—; with which they were not unacquainted, who in antient times assigned *Jupiter* two nurses; one *Amalthea* (the goat) who fed him with goats milk, the other *Melissa* (the bee) who fed him with honey. *Didymus* in his book Εἰρηνοσύνης Παιδαγωγός, says, *Melissea Cretensium regem primum, &c.* That *Melisseus* the king of the *Cretans* first sacrificed to the Gods, and introduced new rights and sacred ceremonies. He had two daughters *Amalthea* and *Melissa*, which nursed the child *Jupiter*, and fed him with goats milk and honey: Whence arose that fable of the poets, that bees flew to him, and filled the child's mouth with honey. Some of the antients tell us, that infants are first fed with milk and honey: *Barnabas* in his epistle, says, "Why then should I mention milk and honey, since an infant is first nourished with honey, then with milk?" — See *Bochart de Animalibus*, Sc. l. 2. c. 51.—It is somewhat very remarkable that this divine infant should be nourished with the same food, that the celebrated prophecy of *Isaiah* appoints for the Son of the Virgin: "Butter and honey shall he eat, that he may know to refuse the evil, and to choose the good, ch. vii.

ver. 15. Butter is milk with this addition, that it is by great heat and violence coagulated and coagumentated; and therefore the *Hebrew* word for it חֲמֵה *Hamæ* is derived from חֶמֶה *Hame* the Sun or solar heat, from whence also this same *Jupiter* takes one of his names, *Hammon* or *Ammon*. The Son of the Virgin was to eat of this milk and this butter, thus prepared by fire and violence: Out of himself also, the true Rock, he eat the spiritual honey. See *Deut.* xxxii. 13. and *Psal.* lxxxii. 16. Hence he says of himself, "I have eaten my honey-comb with my honey. I have drunk my wine, with my milk." *Song of Solomon* v. 1. and of his spouse the Church, "Thy lips, oh my spouse, drop as the honey-comb; honey and milk are under thy tongue: iv. 11. And as these were found in his spouse, the church, so were they promised to the *Israelites* in their *Canaan*, a land flowing with milk and honey. These fed and nourished the Son himself, these must feed and nourish every believer, every member of that church, every seeker after that heavenly *Canaan* where they richly flow and abound, if they would like their master, "encrease in wisdom and stature, and in favour with God and man."

Ver. 78. Hence fame, &c.] The fable that *Jupiter* was fed by bees, and that they therefore were particularly protected by him, was very universal: *Virgil*, who has done them and himself so much honour, speaks thus in his 4th *GEORGIC*.

Proceed my muse the wond'rous talents shew,  
Which grateful *Jove* did on the bees bestow:  
Since they by *Cretan* swains, and cymbals led,  
In *Diçle's* cave heaven's infant monarch fed.

LAUDERDALE.

"Nay the cave itself where *Jupiter* was thus fed by the bees, was afterwards made sacred to them, and so sacred, that as the fable goes, some who disregarded the religion of the place, covered all over with armour entered into it, and stole honey; for which presumption *Jupiter* turned them into birds." Thus *Antonin. Liberalis*. And in the same place he tells us, "That these

HIGH-rai'd their brazen shields, around thee stand,  
Great God, the Corybantes, solemn band! 80

Their clanging armour thund'ring they advance,  
To the harsh sound responds the mystic dance:  
Loud, rough and rude tumultuous clamours rise,  
To mock old Saturn's ears, and quell thy cries.

SWIFT was thy growth, and thus divinely train'd 85  
Mature the dawn of manhood was attain'd:

Yet

these bees the nurses of *Jupiter* kept and guarded that cave. *Diodorus* reports, "that these bees were by *Jupiter*, as an everlasting memorial of his love to them, changed from their then natural into a fine golden or brazen colour. *Καλῶ χρυσοειδεὶ παραπλήσιον*. — And *Ælian* tells us, "that in his time there were to be found on *Ida* of *Crete*, bees χαλκοειδὲς of a brazen colour." The author calls the bee *Panaerian*, *πανακρίδος ἐργα μέλισσας*, and immediately subjoins the reason, as some imagine, because that mountain or a particular part of it, was called *πανακρά*, which *Stephens* supposes to have arisen from its height, *παρ* being here augmentative, as it frequently is when prefixed. And *Diodorus* observes upon this place, "that tho' it be extremely high and much exposed to the winds and storms, yet the bees feel no inconvenience at all from thence." I am apt to imagine, that this place was called *πανακρά* from the bee, not the bee *πανακρίς* from it: *πανακρίς* is a distinguishing and particular epithet of the bee: — *ut qui florum fastigiâ pervolat*. — They,

In summers heat on tops of lillies feed,  
as *Dryden* expresses it—and again—

They skim the floods, and sip the purple flowers.

The learned reader must have observed some things in this part of the *hymn* impossible to appear in a poetical translation — particularly Ver. 44. &c.

Ver. 79. *High-rai'd, &c.*] This whole passage is much best illustrated by some of those antient medals, of which we have many copies in books of antiquity, where are pictured to us the infant God, and the fierce Corybantes holding aloft their shields and clanging them around him: The word *περὶ* in the original, is a *pyrrhic*, or martial kind of dancing. — *Spanheim* favours the scholiast's explanation of the word *Οὐλα*, which he renders *salutariter*, as the scholiast *υγιεινῶς*, — which he says, "is a very apposite word, because *Jupiter* was preserved by this very dancing around him." This surely is too mean for such a poet as *Callimachus*: It rather seems to express the vehemence of their motion, and the strenuous beating of their armour; and indeed the author always uses it in that sense (the best presumption which can be that he does so here.)

— Αἱ δὲ ποδῶσιν  
Οὐλα κατεκροταλίζον —

*Vallē strepebant*, we read in the hymn to *Diana*, ver. 247. where it is used only to express vehemence: *Stephens*, very justly in the above line alters γὰρ τοι σε — σε περὶ ὤρχησάηο. ver. 52.

Ver. 85. *Swift, &c.*] The original is,

Καλὰ μὲν ἤξει, καλὰ δ' ἐτραφεῖ, κρᾶνε Ζεῦ.  
Ὀξύδ' ἀνέθουας —  
Ἀλλ' ἴτι παιδὸς ἐν ἐφρασσῶ παλὰ τέλει.

Yet ev'n, dread ruler of the Gods, when young,  
 Thy mind was perfect and thy sense was strong:  
 'Twas hence thy brother's, though the first in birth,  
 Nobly avowing thy superior worth,  
 And scorning envy, own'd it right, when giv'n  
 To Jove the empire of themselves and heav'n.

90

VAIN bards of old to fiction that incline;  
 Fabling relate, that heaven by lot was thine:  
 In equal things the urns dark chance we try;  
 But how bears hell proportion to the sky?  
 The difference who but madmen have not seen,  
 Wide as the distance either realm between!

95

Did.

This passage appears to me in a sense something different from that which the commentators in general give it; they imagining the encrease of his *mind* only, not of his body. "I don't take the words  $\text{ὄξυ δ' ἀνέστησας}$ , says *Stephens*, as if they meant, *Jupiter soon grew up in stature*, but that he was ripe or adult in wisdom before the usual time, and even in his childhood (for the poet subjoins  $\alpha\lambda\lambda' \epsilon\tau\iota \pi\alpha\iota\delta\nu\omicron\varsigma \epsilon\omega\nu$ ) left any one should imagine him in mind and judgment a child." The sense of the passage seems literally this: "Swift was your encrease or growth, great *Jove*, for ( $\delta\epsilon$  is frequently used for  $\gamma\alpha\rho$ ) for excellent was the method of your education: Swift you grew up to manhood, and the soft down rose early on your chin; though during the short season you continued a child, your soul was in its full perfection, and your thoughts great, ripe, and worthy of God. For which reason, because your thoughts were always great, &c. your brothers envied you not, as being far their superior in worth, the empire of the heavens, &c." This sense is much different from that wherein the passage is commonly taken, but I think, conveys a loftier idea of his God, and

pays him a nobler complement; which must always determine us in such cases. Though the word  $\pi\alpha\iota\delta\nu\omicron\varsigma$  signifies something more of puberty than  $\pi\alpha\iota\varsigma$  ( $\pi\alpha\iota\delta\nu\omicron\varsigma$  being as *Hesychius* explains it, *one qui excessit à pueris*, what the *Attics* call  $\alpha\nu\tau\iota\pi\alpha\iota\varsigma$ ) yet by the poets it is often used in the same sense as  $\pi\alpha\iota\varsigma$ . So *Homer*

—  $\text{Ἠλυθ' Ὀδυσσεύς}$   
 $\text{Παιδὸς εὖν}$  —

where *Estatheus* observes —  $\pi\alpha\iota\delta\nu\omicron\varsigma$  is for  $\pi\alpha\iota\varsigma$ . It is said of our Blessed Saviour that "the Child grew and waxed strong in spirit, filled with wisdom, and the Grace of God was upon him;" and also "Jesus encreased in wisdom and stature, and in favour with God and man." See note 75 at the end.

The reader of Mr. *Prior's* translation must observe, that part of it here is absolutely unintelligible

— *Inventive wit*;

And perfect judgment crown'd thy youthful æt,

His next lines are truly noble, worthy the author and translator.

DID I form fables, like those bards of old,  
 With shew of truth my stories should be told:  
 Yet would I scorn to vilify my song,  
 With fictions to amuse the vulgar throng.

LET me avow, that not by chance was given,  
 But by thine own right hand the throne of heav'n :

Dread

Ver. 99. *Did I, &c.*] Mr. Prior and Mr. Pitt, after him, have omitted a line in this place, which, to me, gives the original a very grand and admirable turn. After he has convicted the old poets, the author, preparing to give (what he calls) the true account, seizes upon the reader's attention in this line.

Ψευδοισιν αὐτοὺς ἀκεν πεπιθόειν ἀκράτῃ.

In the true meaning of which the commentators are divided, which might occasion the omission in these gentlemen; the scale seems to incline to Stephens's side, his appearing the most natural and easy sense of the passage. He translates it—*Mentirer quæ persuaderi possint auribus ejus qui ea audiret.*—After the author has told us, that what the old poets related thus of the divisions between the three brethren, &c. was a mere fable; he goes on, I wonder, they should relate such glaring falsehoods, which manifestly contradict common sense and reason: As to myself, was I inclined to tell fabulous stories, I would do it with more caution: *Ψευδοισιν, &c.* I would at least so manage my fables and fictions, as to draw credit from my hearer, and if not strictly true, yet they should wear the face of probability." "*Pessime vertunt*, says the younger Dr. Bentley; thus I translate it: *Si mentiri velim, ea mendacia dicam, quæ sint verisimilia, & quæ auditorem inducant, ad credendum.* Poeta, says Plautus, *facit illud verisimile, quod mendacium est.* As to that interpretation of Gronovius, which Grævius approves, it is *inexplicable, stupid, unmeaning.*—"The doctor himself is indebted to Stephens for this explication, which he gives as his own; and therefore might as well have

spared that dogmatical assertion at the end: For certainly there is great beauty in the interpretation of Gronovius, and it was no difficult matter for an interrogation to have dropt from the end of a line, as Gronovius imagines; nay, we know the original MSS have no stops at all:—*Mentirerne ego, quæ placerent auribus ejus, qui ea audiret?* The poet having told you the absurdity of the fables related upon this occasion by the former poets, gives his own performance the air of truth: "These, says he, are *fables*, with which mankind has been amused and deceived: For my own part (in matters of such moment) I would not relate untruths to gain the approbation of every hearer." "Would I—great Jupiter—or cou'd I do this?—No, in order to expose their folly, I rehearse their fictions—but, as thy poet and prophet, in this sacred hymn to thy honour and service, I deliver only what is the religious truth, and my particular creed." There appears nothing in this so *stupid* and *inexplicable*; nothing works upon any reader or hearer, so much as an appearance of strict attachment to truth in an oration or work; and we find, that it was no uncommon method with the old poets (and why should we not believe them sincere?) to assume this appearance, and thereby, a superiority over other poets: Euripides introduces his *Hercules* refuting the scandalous tales of the former bards, concerning the amours of the Gods, and saying,

Αἰδῶν οἶδε δυστοὶ λόγοι.

These are the wretched tales of fabling bards.

The reader immediately by this artifice imagines the speaker about to deliver the whole truth.

I have

Dread Power and Strength their mutual aid supply'd, 105  
 And hence were seated near their sovereign's side.  
 Then too, great king the eagle was assign'd,  
 To man the favorite augur of thy mind :

To

I have endeavour'd to express both senses in the translation, as the original will bear both ; and subjoin a paraphrase by *Stephens*, as a justification of my own.

*Haud mentiri illos vates tam absurda decebat,  
 Usque adeo nullo veri fucata colore ;  
 Ponderet ut recto si forte examine quisquam,  
 Deridenda queant mage quam credenda videri.  
 Solvere si libeat nostram ad mendacia linguam,  
 Saltem verba loquar, penitus non absque veris,  
 Non indigna fide mea dicta ut judicet auris.*

Ver. 105. *Power*, &c.] Βίη and Κρατος were supposed by the ancients to be two personages attendant on *Jupiter* ; they are introduced by the poet *Oeschylus* as the satellites of *Jupiter*, whom *Vulcan* addresses thus—

Κρατος Βιατε σφωιν μιν εντολη Διος  
 Εχχες τελος δε και ελπι εμποδων επι.

And when *Ovid* in his *Fasts*, tells us, that *honor* and *reverence* beget *majesty*, by whose side *awe* and *dread* placed themselves, and being defended by *Jupiter* never since left the heavens, he speaks in the same manner with our author :

—Honor, placidoque deus reverentia vultu  
 Corpora legitimis imposuere toris :  
 Hinc sata majestas : hos est dea censa parentes ;  
 Quaque die parva est edita, magna fuit.  
 Nec mora confedit medio sublimis olympo,  
 Aurea purpureo conspicienda sinu :  
 Confedere simul Pudor & Metus : omne videres  
 Numen ad hanc cultus composuisse suos.

Then arose the *Titans* — when

*Fulmina de cœli jaculatus Jupiter arce  
 Vertit in auctores pond'ra vasa suis :  
 His bene majestas armis defensa Deorum,  
 Restat et ex illo tempore firma manet :  
 Assidet illa Jovi, Jovis est fidiſſima custos,  
 Et præstat sine vi sceptrum tremenda Jovis, &c.*

It is scarce necessary to put the reader in mind of the many passages in Scripture, the *Psalms* particularly, to which our author is remarkably similar : With his own *right hand*, and with his *holy arm* hath he gotten himself the victory. *Psalms* xcvi. 1. I looked and there was none to help, and I wondered that there was none to uphold ; therefore mine own arm (saith *Jehovah* our Redeemer) brought salvation unto me, and my fury it upheld me. *Isaiah* lxiii. 5. compare also lix. 16. Thou hast a mighty arm, strong is thy hand and high is thy right hand : Justice and judgment are the habitation [marg. establishment] of thy throne : Mercy and truth shall go before thy face. *Psalms* lxxxix. 13. com. xcvi. 2. Christ is called the power of God, and the wisdom of God. 1 Cor. i. 24. and honor and power [κρατος] are by St. Paul ascribed to him. 1 Tim. vi. 16.

It will be necessary to remind the reader of a strange mistake, which Mr. *Prior* hath made here in his translation, misled by a bad Latin paraphrase of our author — which renders Διφρον, currum, a chariot, though it here signifies sedem, a seat, the throne of *Jupiter* : The reader will, by consulting Mr. *Prior*, soon see the error.

Ver. 107. The eagle &c.] *Callimachus* calls it—  
 Οὐκον μὲν ὑπερῶχον — the bird far most excellent of all others. Agreeably to our author *Horace* speaks thus in the beginning of one of his best odes.—

Qualem ministrum fulminis alitem  
 Cui rex Deorum regnum in aves vagas  
 Permisit —

As the majestic bird of tow'ring kind,  
 Who bears the thunder thro' the æthereal space,  
 To whom the monarch of the Gods assign'd,  
 Dominion o'er the vagrant feather'd race—

DUNKIN.

And as thus being *Jove's* thunder-bearer, the eagle

To me and mine oh! may he ever prove

The happy omen of thy care and love!

110

THYSELF supreme; as thou hast well assign'd,

The Gods subordinate command mankind:

The

eagle was particularly assigned to him, and in his favour.

— *quæ fulmina curvis*

*Ferre solet pedibus—Divum gratissima regi.*

The cause why the eagle was so particularly appropriated to *Jupiter* and called his *thunder-bearer*, has greatly perplexed and puzzled the mythologists, who have given a number of reasons, no less absurd than improbable; *Servius* sets down very gravely to account for this matter, and tells us a couple of strange stories concerning *Jupiter's* being carried away when an infant by an eagle, and of his being in love with a boy named *Aëros*, the *Greek* word for an eagle. Such stories want only to be mentioned, to refute themselves. It appears very plain, why the heathens used this symbol, if we refer to the Scripture, and nothing else can give us any plausible solution of the matter. We may first reflect, what it is, that really *bears the thunder*, is the *vehicle*, by which it is *carried*, and that we all know to be the *air*, from whence we reasonably conclude that the eagle was a symbol of the air: This is confirmed by the whole voice of antiquity, by which we are clearly assured that the eagle was worshipped as a symbol of the *air*. But how came it so to be? for this we must have recourse to the figure of the *Cherubim*, set up at the gates of *Paradise*, and in the *Holy of Holies*, of which *Ezekiel* has given us so full a description in his 1st and 10th chapters. This figure of the cherubim was a compound figure of four faces joined to one body—the faces were those of a bull, an eagle, a lion, and a man, and was a symbolical representation of the *Trinity in Unity*, with the great mystery of the *Incarnation*—the bull, being a type of God the

father, as also of fire; the eagle, of God the Holy Ghost, as also of air; and the lion of God the Son, as also of light; and the man, of human nature taken into the essence and joined to the lion, God the Son. The eagle was thus made an emblem of the *Holy Spirit*, and also of *air*, which, with the addition of *Holy*, is the name of the Third Person — *αγιον πνευμα*, the Holy Ghost, *spirit*, *air*: And being thus in the very original of things consecrated to that purpose, was afterwards, by idolaters, misapplied, and misunderstood; remaining still amongst them a type or symbol of the air, though they had forgotten the next step, namely, that the air was itself but a *type*: From this figure of the *Cherubim* most of the abuses and surprising conjunctions in the heathen mythology arose; but as it would be too long to speak fully of it here (or at least as its importance demands) I will subjoin a short account of it in the appendix: In the mean time, we may remember that the *Greek* name of the eagle *Αετος*, confirms what hath been advanced, that the bird is a symbol of the air: For the *etymol. magnum*. derives it from *αισσω*; *Αετος*, *παρεα το αισσω, το ορμα*, to *rush on or forwards*, to *move round with impetuosity*, the very characteristic of the air, which rushes in every where, and moves round in circulation from the center of the universe to the circumference. The Almighty in the *Psalms* is said to *ride upon a cherub*, and to *fly*; and then what that cherub is, we are informed, “*He came flying upon the wings of the wind*.” xviii. 10. *i. e.* upon the wings of the eagle, the cherub, and symbol of the wind, air, or spirit, agreeable to which the *Romans* describe their *Jupiter Olympius*, *riding upon an eagle*; as you may see in any of the mythologists.

# 16 THE HYMN TO JUPITER.

The merchant, poet, and the man of war,  
 Each to his guardian power prefers his prayer :  
 While mighty kings (whose universal sway 115  
 The foldier, merchant and the bard obey)  
 Their grateful offerings to the altar bring  
 Of Jove, their sovereign, Jove of kings the king.  
 The footy smiths to VULCAN's temple move,  
 And hunters glory in DIANA's love : 120  
 MARS reigns despotic o'er the warrior throng,  
 And gentle PHOEBUS claims the sons of song :  
 But monarchs bend at thy eternal shrine,  
 By Jove ordain'd, defended, and divine.  
 They rule from thee : while from thy towers on high 125  
 Alike extends thy providential eye  
 O'er kings, their nation's scourge, or kings, their nation's joy. }  
 To these of glory thou the means hast giv'n,  
 Such as befits the delegates of heav'n :

Thine

Ver. 124. *By Jove, &c.*] This sentiment that all the power and authority of kings was derived from the supreme, and so, consequently *divine*, is by no means peculiar to our author: there is scarce any of the poets that do not herein agree with him: we have it in *Horace*, *Hesiod*, *Theocritus*, *Mosebus*, *Pindar*, *Horace*, *Virgil*, &c. indeed *Hesiod* and *Virgil* use the same words with our author — *Ex deo Deus Daximus* — says the former; and *ab Jove sunt reges*, the latter; and *Horace* beautifully,

*Regum timendorum in proprios greges  
 Reges in ipsos imperium est Jovis.*

So in the *Proverbs of Solomon*, *Wisdom* says, By me kings reign, and princes decree justice, &c. viii. 15. The reader cannot but observe, that this passage bears analogy to that of St. Paul's in his epistle to the *Romans* xiii. 11. "Let every soul be subject to the higher powers. For there is no power but of God: the powers that be are ordained of God, &c. See also  
1 Pet.



Their splendid pomp thy hand alone bestows :

130

But not on all a like profusion flows,

A like profusion of thy gifts divine :

As plain we note, great Ptolemy, from thine ;

Whose plenteous blessings from almighty Jove,

At once thy power, and his protection prove.

135

To all the morn within thy breast conceives

Mature perfection the glad evening gives :

Thy greatest purposes short days fulfil,

Thy smaller, instantaneous as the will.

But

1 *Pet.* ii. 13. St. Paul's word *ordained* (in the original *τεταγμεναι*) I have used in the translation, as most expressive of the author's meaning in the words,

Τω ἐν σφίτερον ἐκριντο λαξιν.

the scholiast reads *ταξιν*, for *λαξιν*, which I judge to be the true reading, and St. Paul's word *τεταγμεναι* confirms me in this opinion — The poet places the God *Ακρης εν πτολιεσσιν*, in the *citadels*, or *watch-towers*: And that says *Grævius*, because citadels were sacred to *Jupiter*, as *Aristides* in his hymn witnesseth. Hence amongst the *Romans Jupiter Capitolinus*.

Ver. 133. *As, &c.*] The complement, which the poet here pays his great prince and patron *Ptolemy*, has been justly admired as a masterpiece in this hymn; and I cannot conceive, by what means it happened, that Mr. *Prior* should totally overlook it, and so widely mistake the author in his translation; robbing him of that,

which has ever been esteemed a shining and peculiar beauty. The poet places his hero in the very next rank to *Jupiter*, whose prerogative, as a God, it is to speak and perform, in every the most arduous matter to human conceptions; which though *Ptolemy* could not attain to, yet we find in smaller matters, his thoughts were immediately perfected, and in the greatest, a day sufficed to mature his designs. I shall have occasion to speak more of this passage in the encomium of *Ptolemy* by *Theocritus*, and therefore omit to do so here: — I cannot help remarking, that the *Centurion* who came to our Lord in full acknowledgment of his divine power, reasoned in this manner, saw and knew, that Jesus as a God must be able instantly to perform his almighty pleasure, and considering his own small authority over his soldiers, concluded justly of our Master's power over all nature, his workmanship, and every being, his creature and servant. See St. *Matth.* viii. 5, &c.

Their councils blasted some for ever mourn,

140

Years follow-years, and days on days return ;

While still dispers'd and scatter'd with the wind

Each purpose fails, their guardian God unkind.

HAIL Saturn's son, dread sovereign of the skies,  
Supreme disposer of all earthly joys :

145

What man his numbers to thy gifts could raise, —

What man hath sung, or e'er shall sing thy praise ?

The

Ver. 140. *But some, &c.*] “ The author in this passage, says *Spanheim*, beautifully satyrizes dilatory procrastinating princes, to whom, according to *Homer* — Βρασσαν τε ιοος, λεπτη δε τε μητις.” This seems to be rather an over-stretched meaning, and what the words don't at all convey. The author in the former part told us, “ That the favour of the God was unequally distributed amongst his viceregents, to some more, some less : that *Ptolemy* was an illustrious proof of his superior and distinguishing regard ; while others, though protected and regarded by him, were so in a less degree, and though powerful, had not the eminence wherewith his particular favorite was blest.” Nevertheless I should be glad to find the sense of this ingenious commentator approved, as it gives his author no small credit ; and would be willing to impute it to myself, that I cannot see this beauty, rather than deprive *Callimachus* of an honour *Spanheim* thinks worthy of him. — The same excellent person observes moreover ; that in the last line of this passage, the poet nobly hints to us the instability and weakness of even the greatest monarchs without the assistance of the Gods, and the vanity of every purpose, without their aid, from whom descends all power and glory. We have numerous expressions in scripture to the same effect : where we are told, that the Lord bringeth to nought the counsel of the heathen,

and maketh the decrees of the people of none effect, *Psal.* xxxiii. 10. The reader, upon a diligent perusal of this *Psal.*, will find many things in it similar to what hath gone before in *Callimachus*, particularly ver. 13. where we read—The Lord *looketh* from *heaven*, he *beholdeth* all the sons of men. From the *place of his habitation*, he looketh upon all the inhabitants of the earth. See line 125. — Again, ver. 18. Behold the eye of the Lord is upon them that fear him, upon them that hope in his mercy.— Ver. 22. Let thy mercy, O Lord, be upon us as we hope in thee. See line 151, &c.—Many other passages, no less striking, will, I doubt not, occur to the attentive reader.

Ver. 146. *What man, &c.*] The very learned Mr. *Dawes* in his *Miscellanea Critica*, is too severe upon our author, where he considers the present passage ; and he must pardon me, if I think his alteration renders the passage, as he expresses it, really *jejune* and *idle*. To set his criticism in a true light I find it necessary to give you his own words, which, though long, I doubt not the reader will very readily excuse, as coming from a man so justly eminent.

“ Τας δ' ἐργματα τις κεν αἰδοι :

Οὐ γινετ' εἰς ἱσταν' τις κεν Διὸς ἐργματ' αἰεσθαι ;”

This passage all the commentators, except *Stephens*, have past by unregarded. He observes,

“ That

The bard is yet, and still shall be unborn:

Who can a Jove with worthy strains adorn?

Hail,

“ That *Callimachus* probably wrote *αἰδοῖ*, as in the preceding verse. The particle *κεν* is certainly improperly joined with an indicative mood; and therefore I should chose either *αἰδοῖ* or *αἰσῆ*. But *αἰσῆ* (which some one perhaps may be for reading) I entirely disapprove.” Whether you read *τις κεν αἰσῆ*, *τις κεν αἰσῆ*, or *τις κεν αἰσῆ*, you read a solecism. The first expression the learned commentator observes is faulty, on account of *κεν* being joined with an indicative mood. But not accurately enough: for the fault does not lie in that it is joined with an indicative mood, but that it is joined with a future indicative: — see the past tenses of that mood, as well as perfect, as also both aorists often have that particle joined with them. That the second expression is absolutely contrary to the genius of the Greek language — *nos primi monemus*. — The third *Stephens* entirely disapproves, but is silent, for what reasons. We must observe (what, indeed, seems to have misled many very learned men) that verbs of that form (of which is *αἰσῆ*) are never used in an optative sense, or joined with the particle *κεν* or *αν*; but used in the past tenses in a future signification. \* *Aristophanes*.

Εγω γὰρ ὡς μισραῖκον ἠΠΕΙΛΗΣ ὅτι  
Εἰς τὰς Δικαίους καὶ σοφῆς καὶ κοσμίας  
Μοῦς Βαυδοῖται. And again,

† ΥΠΕΙΠΟΥΣΗΣ ΔΟΤΙ  
Εἰς ἑσπεραν ἤΞΟΙΜΙ — Again,  
‡ ἙΚΗΚΟΕΙΣ γὰρ ΩΣΑΘΗ ναῖσι ποτι  
ΔΙΚΑΣΟΙΕΝ ἐπὶ ταῖς οἰκίαισι τὰς δικὰς  
Καντοῖς προθυρεῖς ανοικοδομήσι [i. ΑΝΟΙΚΟΔΟ-  
ΜΗΣΟΣ] πὰς ἀνθρ.—

And now having established, as the very learned person conjectured, the *αἰδοῖ* in the place of the other, let us consider the sentence. In the *Latin* translations we find it thus. *Tua vero opera quis celebret? Non fuit: non erit: quis Jovis opera celebret?* Where first, that expression *non fuit: non erit*, is so elliptical, that an example

like it can scarce be found. They must necessarily fill it up thus: “ *Non fuit quisquam qui celebrare potuisset, non erit qui celebrare poterit.*” We are not so difficult, as to condemn this: Permit it then: But since by this, a most full answer is given to the question — *τίς δ' ἐξ ἡμῶν τις κεν αἰδοῖ* — *tua vero opera quisnam celebret?* Who can endure a repetition of the same question immediately after it has been answered? for my part I never met with any thing so jejune, absurd and idle. That of *Ovid* concerning *Callimachus* every one knows.

*Battiades toto semper cantabitur orbe  
Quamvis ingenio non valet, arte valet.*

What induced *Ovid* to write this, I leave to the discretion of others. But be that as it will, one thing I know, that *Callimachus* never would have wrote this passage, if he had not wanted *art* as well as *genius*. *Lucretius* has a passage much of the same kind.

*Quis potis est dictum pollenti pectore carmen  
Condere pro rerum majestate, bisque repertis?  
Quis te valet verbis tantum, qui fundere laudes  
Pro meritis ejus possit, qui talia nobis  
Pectore parva suo, quæsitq; præmia liquit?  
Nemo ut opinor erit mortali corpore cretus.*

This indeed is elliptical, but nothing like *Callimachus*. If you fill up this — *Nemo erit, qui dignum carmen condere possit*, &c. you sufficiently answer the questions found in the foregoing lines: But if immediately after the 6th you was to repeat the 5th foregoing, I need not say how absurd and ridiculous you would render the passage. But this very absurdity, except that the words repeated are fewer, is the very same in *Callimachus*. — “ Will you then attempt to restore so embarrassed and incurable a passage.” — Yes — and that I think may be done without great difficulty. Thus I would understand it.

Τίς δ' ἐξ ἡμῶν τις κεν αἰδοῖ  
Οὐ γινέτ', ὅτ' ἔσται τις, οὐκ ἂν Διὸς ἐξ ἡμῶν αἰδοῖ.

\* *Plut. L. 88.*

† *L. 908.*

‡ *Id. 796.*

Hail, father — ! tho' above all praises, hear ;

150

Grant wealth and virtue to thy servant's prayer :

Wealth

*Tua vero opera quis tandem celebraverit? non natus est, non erit quisquam, qui Jovis opera celebrare poterit.* — I believe the criticism, severe as it seems, to an impartial enquirer, is almost its own answer. As to the ellipticalness of the expression, few in every part of study and of life, but meet with many of the same kind. — For how is it possible for the author to have expressed himself otherwise? How *jejune* indeed would it have been had he said, Who could sing thy praise, there never was a man who could, there never will be a man who can, &c. How much more noble — Who can sing thy praise? The man is not born nor ever will, for what man can ever sing the praise of *Jupiter*? There I imagine the stress and emphasis is to be layed on ΔΙΟΣ ἔργατα, which Mr. *Darves* seems not aware of, when he says the *very same question* is repeated. There is peculiar beauty in that noble repetition. For who can sing the praise of a *Jupiter*? and had the ingenious critic been much conversant in the works of ancient and modern poets, he would have found emphatical repetitions of this kind extremely frequent. The poet in the first question is speaking to the God *τὰ ἔργατα*: raptured as it were, he elegantly and very properly bursts out into the great impossibility of worthily praising his supreme. “There never was nor ever will be a man born sufficient to praise him;” for, recollecting and speaking to himself, perhaps, or else to the hearers he cries out, “How is it possible they should? for, who can sing the praise of *Jupiter*, the great son of *Saturn*, the supreme and sovereign of all the Gods? whom he had just honoured with the most exalted epithet *παντοκράτωρ exsuperantissime*.”

Ver. 151. [Virtue, wealth.] *Callimachus* here proves himself a very excellent moralist, and plainly hints at the principle of the *Stoics*, who maintained that virtue was *αυταρκεια*, entirely sufficient to a happy life: He knew better, and found each one, virtue and riches, absolutely necessary for the obtaining true happiness. Virtue

without some support needless, poor, despised, and in rags is unequal to the shock —

\* Few can bear the whips and scorns of time,  
Th' oppressor's wrong, the proud man con-  
tumely,  
The insolence of office, and the spurns  
That patient merit of th' unworthy takes:—

Without sinking beneath the burden; but if wealth and power is united with virtue, what a field is there to act in, to diffuse good and happiness to ourselves and all mankind? There never was a more wise petition from a *heathen*. Riches without virtue are a firebrand in the hand of a mad-man; given only, as a great writer expresses himself, “As a conspicuous proof and example of how small estimation exorbitant wealth is in the sight of God, when he bestows it on the most worthless of mankind.” The celebrated prayer of the wise *Agur* is nearly of the same import with this of our poets: “Give me neither poverty nor riches, feed me with food convenient for me; lest I be full, and deny thee, and say, who is the Lord? or, lest I be poor and steal, and take the name of my God in vain.” *Proverbs xxx. 8*. But in the 7th chapter of *Ecclesiastes*, ver. 11. we have the immediate observation — “Wisdom is good with an inheritance, and by it there is profit to them that see the Sun. For wisdom is a defence, and money is a defence: but the excellency of knowledge is, that wisdom giveth life to them that have it.” The conclusion of this hymn is most noble; the elegance and sweetness of the poetry, joined with the intrinsic grandeur and beauty of the thought, present us with the most elevated ideas. — I must observe, *Homer* concludes two of his short hymns with the same petition as our poet. That to *Vulcan* — with

ἀλλ' ὦ αὐτὸς Ἥφαιστε, διδου χρηστὴν τε καὶ ὀλβον.

\* *Hamlet.*

That

Wealth without virtue but enhances shame,  
 And virtue without wealth becomes a name :  
 Send wealth, fend virtue then : for join'd they prove  
 The bliss of mortals, and the gift of Jove.

155

That to *Herculus*, with

Χαίρει ἀναξ Δίος υἱεῖ διδρασκετὴν τε καὶ ἄλλῃ.

whence it is obvious to remark, that this was a very favorite petition amongst the heathens.

*Horace* has a very good sentiment to the same purpose with our author —

*Et genus et virtus, nisi cum re vilior alga.*

and for this reason, says *Menander*,

Μαμαριῶν, οἷς ἐστὶν καὶ πένεχαι  
 Χρηταὶ γὰρ ὅσοι εἰσάδει, ταυτὴ καλῶς.

*Theocritus* having before celebrated *Ptolemy's* wealth and power, of which he could not even wish encrease, they were so large, concludes his hymn with

Ἀρετὴν γέ μιν ἐκ Δίος αἰτεῖν.

as if he never could have too large an encrease of virtue, though eminently renowned for it. — There are, who have imagined the poet here makes a kind of genteel petition to his king, and insinuates, that his songs and genius were not sufficient to make him happy, without the other

great and material ingredient, since fame and merit alone are not able to feed a man :

So prayſen babes the peacock's ſpotted traine  
 And wondren at bright *Argus* blazing eye ;  
 Lut who rewards him ere the more for thy ?  
 Or feedes him once the fuller by a graine ?  
 Sike praife is ſmoke, that ſheddeth in the ſkye,  
 Sike wordes beene winde and waſten ſoon in  
 vaine.

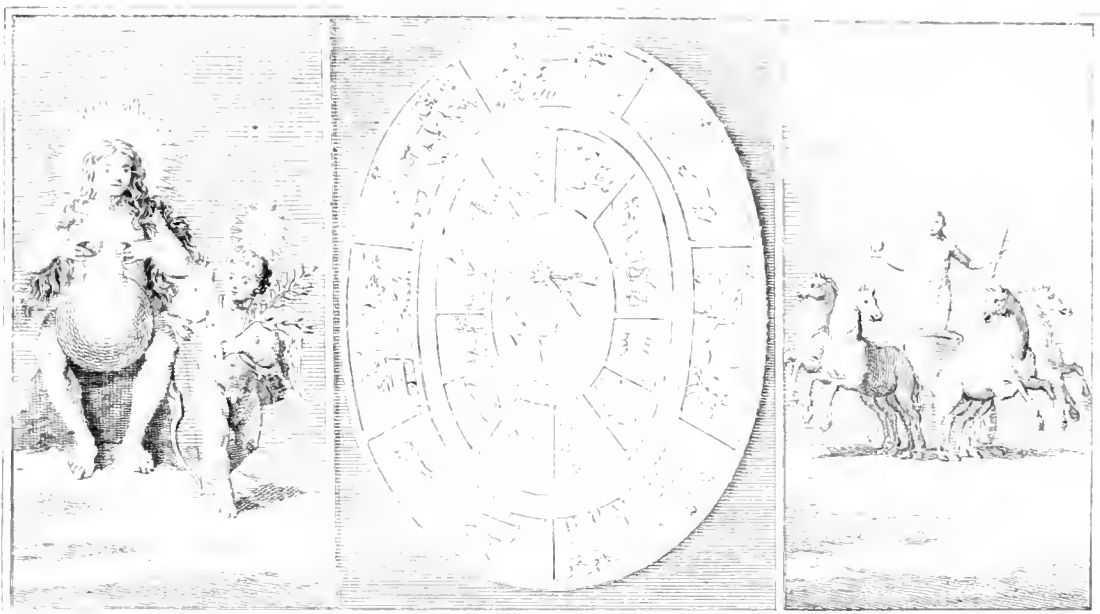
SPENSER'S *Calendar*, 10th ECLOGUE.

They have, I ſay, conceived his caſe ſomething like this of poor complaining *Spenser's*, who felt too truly, what he hath ſo beautifully expreſt : but with regard to *Callimachus* it may be hard to ſay any thing certain of this matter, as we are ignorant of his ſituation with reſpect to his great benefactor at the time of writing this hymn ; but ſince it is moſt probable that he was then high in favour, and in the *muſæum*, he had certainly no occaſion to hint any thing of this kind. Such far-fetched and over-ſtrained conjectures ſhould not be indulged, when the whole tenor of an author's thoughts ſeems too nobly elevated to be capable of mean inſinuations like theſe.

*End of the Hymn to JUPITER.*

## GENERAL REMARK.

\* *Hymn to APOLLO.*] “ The task you enjoined me (observes an ingenious friend) of taking a closer and more accurate view of this hymn, has brought its own reward with it. I take it to be one of the most valuable remnants of antiquity; because it informs us, in some measure, how general and deep an impression the tradition of a *Redeemer* had made on the minds of men. And I think, we need not at all scruple to say, that in this poem we may see some of the great outlines of *HIS* character, though corrupted with foreign mixtures and attributed to a wrong object. But even these very mistakes, will not appear surprizing upon the then received principles of mankind, and may so easily be *accounted for from Divine Revelation*, as to serve in some degree to confirm the truth of it. — When the heathens had once fallen into that grand apostacy of setting up the *heavens* for their God, and worshipping it as a self-existent independent being, it is no wonder they attributed to *their arch-idol*, what was only due, and what was *originally acknowledged* to belong to the True God. Nay, I cannot think it at all wonderful, even upon a superficial view (and the more clearly we examine this matter, the more thoroughly, I am persuaded, we shall be convinced) that they assigned distinct offices to their trinity (fire, light and spirit) in the same manner *nearly* as the true believers did to theirs (*Father, Son and Holy Ghost*, of whom these material agents are the emblems or representatives.) Of this numberless instances might be given. But as the following hymn will shew us, how they attributed the same offices to the *material Sun*, which were only due, and which throughout the Old Testament are claimed for, or foretold of, the *Sun of righteousness, that true light, which lighteth every man, that cometh into the world*, — I shall at present confine myself to that; but here I must beg leave to remind you of an observation, which in this sort of enquiries ought never to slip out of our memories; namely, that before the revelation of *literal* writing, men had no other way of preserving the knowledge they had, and of conveying it to posterity, so *certain* and *infallible*, as taking some *animal* or *tree*, that did, in *some respect*, resemble the material or spiritual object they would describe; and making it the *representative* or *symbol* of that object; or, as it has since been called, making such symbol (whether *tree* or *animal*) *sacred* to that object. And it requires no great skill in antiquity to prove, that this method of communicating knowledge, especially in religious matters, was continued *long after* the use of letters was first discovered to mankind.” The reader is desired to bear these remarks in mind, during the course of the notes on the following hymn.



*of J. J. J. J. J.*

# THE Second H Y M N of CALLIMACHUS.

\* To APOLLO.



SEE, how the laurels hallow'd branches  
wave ;

Hark, sounds tumultuous shake the trembling  
cave !

Far,

Ver. 1. *Laurels branches.*] It was usual not only to adorn every part of the temple of *Apollo* with *laurel branches*, the posts of the doors, the innermost parts of the temple, the altar, tripods, &c. but the priestesses themselves also delivered their oracles, holding *laurel branches* in their hands: whence our poet speaks not of a tree (as Mr. *Prior* translates it) but of the *branches* (*δαφνίος ὀστράκ*) thus adorning the temple: It hath escaped the observation of no critic, how exactly *Virgil* hath herein imitated our author

— *Tremere omnia visa repente, &c.*

*ÆNEID* 3.

Scarce had I said, he shook the holy ground,  
The *laurels* and the lofty hills around :  
And from the tripods rush a bellowing  
sound.

DRYDEN.

And,

— *Procul hinc procul este profani, &c.*

*ÆNEID*. 6.

Fly

Far, ye profane, far off! with beauteous feet

Bright PHOEBUS comes, and thunders at the gate ;

See

Fly ye profane, oh fly, and far remove  
(Exclaims the priests) from the hallow'd  
grove. PITT.

There are many other passages in the classics greatly similar hereto, particularly in the 5th book of *Lucan's Pharsalia*. All the Gods had some tree sacred to them.

*Populus Alcideæ gratissima, vitis Iaccho,  
Formosæ veneri myrtus, sua laurea Phæbo,*

says *Virgil*. "But why the laurel should be assigned and dedicated to *Apollo*, rather than any other tree, I must confess, never to have met with a satisfactory reason. As to what they tell us (wherein all the commentators rest) that it was an emblem of prophecy, and from its crackling or not, when thrown into the fire, predicted good or ill fortune, we are yet as much in the dark, and as much to seek, how it came to be so used, as at first. The reader doubtless has herein been as unfortunate as myself, and therefore I shall venture to give him my own thoughts on this subject. It is well known that *Apollo* in the *Grecian* mythology is the same as the Sun, and that he was generally represented amongst his worshippers by a young man with a glory of conical rays about his head, not very unlike the crowns we may observe in the pictures of our old kings. If we examine the leaf of the *Roman laurel*, as we have it in the busts or pictures of the heroes or poets of former ages, or as it is still to be seen in many gardens in our own country, we shall find no leaf so nearly resembles the conical rays abovementioned as this, and therefore no tree was so proper to be consecrated to *Apollo* or the Sun; or in other words, so aptly represented that light, which he is continually sending forth, enlightening and enlivening our lower world." We may add also, that the laurel, as an ever-green represented the perpetual youth of *Apollo*, for he is described as always young, and unbearded. See this hymn ver. 6. orig. Ever-greens in Scripture are made the symbols of the Divinity of *Christ*, whose leaf

never withers, and at the time of his birth, to testify our belief of his immortality we adorn all our churches with ever-greens. The material Sun therefore had that assigned to him by his worshippers, which is reclaimed for, and belongs truly to the Sun of righteousness.

Ver. 3. *With beauteous feet, &c.*] It is observable, that we meet in the heathen poets with the mention of *Apollo's* presence, in his temple much more frequently than with that of *Jupiter*, or any other of the Gods: might not this arise from the very general and antient tradition of the Lord, *Jehovah*, who was to come in the flesh, pitch his tabernacle (σκηνώσας) among us, and inhabit the temple of a human body? See *St. John* ii. 19. If you compare *Malachi* iii. 1, 2, 3. you will easily observe a remarkable resemblance between the prophet and the poet. The Lord shall suddenly come to his temple: even the messenger of the covenant whom you delight in: τα θυετρα ΚΑΛΩ ποδι φοιβος αρασσει — who may abide the day of his coming, and who shall stand when he appeareth —? εκας, εκας, εως αληθους. The expression of *Apollo's* knocking at the gate καλωποδι with a beautiful foot, is particularly remarkable. Our Saviour's coming to preach the gospel of peace, and so his ministers also (as appointed by him) is thus described: How beautiful upon the mountains, are the feet of Him, that bringeth good tidings, that publisheth peace, &c. *See Isaiah* lii. 7. and so in the prophet *Nabum* i. 15. Behold upon the mountains, the feet of Him, that bringeth good tidings, &c. — The coming of the Sun of righteousness thus to bring peace, is compared to the rising of the material Sun: the Sun of righteousness shall arise, with healing in his wings, *Mal.* iv. 2. and his feet is said to be beautiful upon the mountains, because the Sun first riseth, or at least, appears from, and upon them. See *Cant.* ii. ver. 17. And as *Christ's* entry into the kingdom of grace is thus figured, so *Apollo's* entry into his temple is expressed in the same manner, by the rising of the Sun, unbarring the gates of light, and with his shining



See the glad sign the Delian palm hath giv'n ;

5

Sudden it bends : and hovering in the heav'n,

Soft sings the swan with melody divine :

Burst ope, ye bars, ye gates, your heads decline ;

Decline your heads, ye sacred doors, expand :

He comes, the God of light, the God's at hand !

10

BEGIN

*shining feet knocking at the golden portal* of day, according to the accustomed language of the poets. In the sixth *Psalms* the office of the divine light is nobly set forth to us under the same image. "In them (namely, the heavens) hath he set a tabernacle for the sun (*Shemesh*, the solar light) which is as a *bridegroom* coming out of his chamber, and rejoiceth as a *strong man* to run a race. His going forth is from the end of heaven, and his circuit unto the ends of it, and there is nothing hid from the heat thereof."—See also *Isaiah* vi. 1, 2, 3.

Ver. 5. *The Delian palm.*] See the hymn to *Deos*—orig. l. 209. The palm-tree, it is universally known, was sacred to the second person of the true Trinity ; so that the corruption of tradition is sufficient to account for the heathens dedicating it to the *second* person of their trinity. It is observable, that on the walls of the *Jewish* temple were described *palm-trees* and *cherubims* alternately ; the cherubims were only *coupled ones*, consisting of two faces, a *lion's* and a *man's*, expressing the divinity (of which *the lion of the tribe of Judah*, Rev. v. 5. was a symbol) joined to the humanity, represented by the human face. "The palm-tree was used as an emblem of *strength, support, ability to stand upright under any pressure* ; as it is said the property of that tree is." (*Aul. Gell. Noct.* l. 3. c. 7.) Hence it was used among the heathens as an emblem of *victory* ; and by believers as a type of *salvation* wrought through Christ. On this account, when our Saviour made his *regal* entrance into *Jerusalem*, "much people took branches of palm-trees, and went forth to meet him and cried, *Hosanna* [*save us*] blessed is the

king of *Israel*, that cometh in the name of the Lord, *John* xii. 12. And the saints as represented in their *triumphal* state, in the *Revelations* vii. 9. "hold these branches in their hands, and cry with a loud voice saying, *salvation* to our God, which sitteth on the *throne*, and unto the Lamb." I may here likewise observe, that at the *feast of tabernacles*, which were made of *boughs*, each of which was also a *type* of some property in Christ, the people were ordered to *carry these branches*, and by this means ascribe *victory* to their *all-conquering* king the Messiah. This figure then was an emblem of Christ, as *Conqueror* : the humanity (through the assistance of the *lion*, the divine person, who was united to him) was to have *stability, strength, and power to support himself* under the weight of all he was to do and suffer for and in the stead of man ; and after he had acquired the victory for himself, he was also to communicate the effects of it to his followers, *i. e.* He was to give *support, ability* to those who should accept him as their *Saviour*, to stand here against all the *assaults* of their enemies, and the *pressure* of temptations, and to place them hereafter in a *stable state* of glory, beyond a possibility of *falling* or being *removed* from it."—See the sermons of the late learned Mr. *Cateot*, p. 306.

Ver. 9. *Decline, &c.*] The reader cannot but observe the remarkable resemblance of this passage to the following verses from the xxivth *Psalms*—Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the king of *Glory* shall come in. Who is this king of glory ? the Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and

E

be

BEGIN the song, and tread the sacred ground  
 In mystic dance symphonious to the sound,  
 Begin young men : APOLLO's eyes endure  
 None but the good, the perfect and the pure :

Who

be ye lift up ye everlasting doors, and the king of glory shall come in. Who is this king of glory ? the Lord of hosts he is the king of glory. Selah. So too as *Spanheim* observes, after that divinely emphatical description of the seraphims and their hymn in *Isaiah* chap. vi. — “ Holy, holy, holy is the Lord of hosts, the whole earth is full of his glory.” — We find, “ that the posts of the door moved, at the voice of him that cried, and the house was filled with smoke.”

Ver. 11. *Begin the song, &c.*] The original is

ΜΟΛΠΗΥΤΕ ΚΑΙ ΕΣ ΧΟΡΟΝ ΕΥΤΥΝΕΘΕ.

*Ad cantandum & ad saltandum accingamini,* says Dr. Bentley. The Greeks were particularly careful to teach their children music, and for this reason, as we are told, “ that they might at the festivals of their gods join in singing the hymns and songs to their praise, while the chorus danced round the altar in concert with their music : This Mr. Prior has very happily expressed in his translation of our author,

— And let the dance  
 In mystic numbers trod explain the music.

See *Psalms* cxlix. 3. “ The antient heathens had, I believe, a true knowledge of the solar system, and of the agents by which the great motions of it are performed. If therefore the Sun or light derived from it, be, as they thought, the great spring by which the earth, moon, and planets move, it seems highly probable that in these dances, performed to the honour of *Apollo*, they run round a ring or circle to represent the annual motion of the planets in their orbits, and at the same time turned round, as it were upon their own axes (which is usual in all dancing) to represent their diurnal motion. This may appear whimsical ; but

can a better account of their dances be given ? Have not we some vestiges of this old idolatry still remaining among us ? When the *Sun* approaches our northern regions, do not the country-people in *England* keep up the same sort of custom, dancing in the manner above described, round a may-pole, which, without doubt is of very antient standing, and derived from our old idolatrous ancestors : — But a passage of *Proclus* in *Chrestomathia* (cited *Vossii de orig. & prog. idolatr.* lib. 2. p. 368—9.) will serve to shew that the rites performed by the antient heathens, were not without a meaning, and at the same time confirm the remark above made : “ Nothing, says *Vossius*, does so clearly prove *Apollo* to be the Sun, as the *apollinarian* rites : But they were so different in different places, that to insist upon them would exceed the bounds of my present design. I shall therefore only mention the rites of *Apollo Ismenius* and *Galaxius*, which are thus described by *Proclus* :—“ They crown with laurels and various flowers a block of the olive-tree, on the top of which is placed a brazen sphere, from which they hang several smaller spheres, and about the middle of the block they fasten purple crowns, smaller than that on the top ; and the bottom of the block they cover with a saffron, or perhaps flame-coloured garment ; their upper sphere denotes the Sun, by which they mean *Apollo* ; the next under it the moon, the appendent spheres, the stars and planets, and the crowns, which are 365 in number, their annual course.”—This is a literal translation of the passage, which appears to me a very curious one, and upon which I shall leave the reader to make his own remarks.

Ver. 13. *Apollo's eyes, &c.*] There are many passages in scripture relating to the second person, which nearly resemble these in *Callimachus* : We are told, that “ he is of purer eyes than to behold

Who view the God, are great ; but abject they

15

From whom he turns his favouring eyes away :

All-piercing God, in every place confest,

We will prepare, behold thee, and be blest.

He comes, young men ; nor silent shou'd ye stand,

With harp or feet when PHOEBUS is at hand :

20

If

behold evil, and cannot look on iniquity:" We are informed by this divine person himself, that " Blessed are the *pure* in heart, for they shall see God." And one of his apostles exhorts us " to follow after holiness, without which no man shall see the Lord and Saviour." It is observable, that in the original, ver. 11. the author uses the epithet *Εκαεργε*—which is a manifest attribute of the *light*, performing its work at a distance, and impelling all things with its rays ; which will hold whether we derive it from *εκας* and *εργω* arceo, 'impello, or *εκας* and *εργον*, or *εργαζομαι*—opus, or opus facio.

Ver. 20. *With harp, &c.*] The word here used by the author is *κithαρην*, and in the 27th line what I have rendered *lute* is *κελυς* ; I believe the precise difference of these musical instruments cannot now be ascertained : Many musical instruments are also mentioned in SS. particularly in the *Psalms* (see *Psal.* cl.) but as I pretend not to understand clearly the distinct sorts of them, and as the investigation thereof would be too long for this place, I shall only observe, that as the *second person* appears from the *Psal.* just quoted, and several other passages of scripture to have been particularly honoured with musical instruments by the true believers, so it is not improbable, that the heathens derived from them their practice of performing the same sort of honours to their *Apoll.* See *Rev.* xiv. 1, 2, 3. where the *Lamb* is represented standing on mount *Sion*, and the voice of harpers heard, *ᾄδοντες καὶ ψαλμοὶς λαλῶντες*—κithαρῶν καὶ κithαρῶν—*ᾄδοντες καὶ ψαλμοὶς αὐτῶν*.

Ver. 20. *When Phoebus is at hand, &c.*] *Τὸ εἶδος ἐπιδημοκρατίας.*—The feast now celebrated

ing we learn from hence was the *Επιδημία* of *Phæbus*, his entrance into this temple—or in other words, the return of the Sun on this season to that part of the world. *Virgil*, in his 4th *Æneid*, has a fine description of this *Επιδημία* of *Apollo*.

As when from *Lycia*, bound in wintry frost,  
Where *Xanthus* streams enrich the smiling coast,

The beauteous *Phæbus* in high pomp retires,  
And hears in *Delos* the triumphal choirs ;  
The *Cretan* crowds and *Dryopes* advance,  
And painted *Scythians* round his altars dance :  
Fair wreaths of vivid rays his head enroll,  
His locks bound backward and adorn'd with gold :

The God majestic moves o'er *Cynthus* brows,  
His golden quiver rattling as he goes.

PITT.

The observations before made, will both gain light from, and give it in return to this passage from *Virgil*. Mr. *Dryden* has a peculiar line in his translation, which seems very expressive of his own sentiments,

Himself, on *Cynthus* walking, sees below  
The merry madness of the sacred show.

*Spanheim* is of opinion, that " this custom of ushering in their God with music, hymns, and dancing, was borrowed with many other of the heathen ceremonies from the *Jews* ; and in particular from what we find related in 1 *Kings* viii. concerning the dedication of *Solomon's* temple, and the bringing in of the ark with all manner of joy : Of which *Josephus* gives this remarkable

If e'er ye wish in happy youth to lead

The lovely female to the nuptial bed :

Or grace with silver locks the hoary head :

If e'er ye wish your cities to secure

On old foundations, prosperous, firm, and sure.

25

MY

able account : “ The king himself, and all the people and Levites went before rendring the ground moist with sacrifices and drink-offerings, and the blood of a great number of oblations ; and burning an immense quantity of incense ; and this till the very air itself every where round about was so full of these odours, that it met in a most agreeable manner persons at a great distance, and was an *indication* of God’s *presence*, and, as men’s opinions were, of his habitation with them in this newly built and consecrated place : For they did not grow weary either of *singing hymns* or of *dancing* till they came to the temple.” — The reader, by referring to note 3. will observe, that the *coming of Christ* to his temple, of the *messenger of the covenant*, was foretold by the prophet, and under the image of the *rising of the natural sun, with healing in his wings* ; so that this *presence of the divine person, this glory of the Lord* in the temple of Solomon, 1 Kings viii. 11. was typical of his coming in the flesh, *pitching his tabernacle* amongst us, and *inhabiting the temple* of a human body. See St. John ii. 19. The attentive reader will easily enlarge on these hints, which he will find leading to a copious field of instruction and comfort.

Ver. 24. *If e'er, &c.*] The original is, —

Εστηξεν δὲ τὸ τεῖχος ἐπ’ ἀρχαίοις θεμελίοις.

In the true sense and meaning of which critics and commentators are greatly divided : Dr. Bentley’s has appeared to me the best interpretation, and therefore I have followed it in the transla-

tion. “ Τὸ τεῖχος, says the Doctor, is the nominative case ; εἰ τὸ τεῖχος [μελλεῖ] εστηξεν. For I cannot agree with them who interpret εστηξεν *statuere* : Without any example or authority of the ancients. And in truth if εστηξεν is *statuere*, it had been idle in *Callimachus* to say *antient* foundations rather than *new* ; for it would be rather to be wished that the city should receive encrease, and be surrounded with a *new* and more extensive wall. But to foretel any one, that he should raise a wall upon *antient* foundations, is the same as to forebode, that the old should be first destroyed by the enemy ; which is a dreadful declaration. So that Εστηξεν should be interpreted in the same manner as εστηκεν in *Homer*, not *statuere*, but *stare*. “ If you desire your walls to stand upon their old foundations : If the wall is to stand hereafter,” so far the doctor. There is, I conceive, no need to make τεῖχος the nominative, nor to understand μελλεῖ, as μελλομεν in the former verse completes the sense—εἰ μελλομεν τὸ τεῖχος (or rather τε τεῖχος, according to *Faber*.) The author offers, as an incentive to their piety, three temporal blessings to the young men, whom he exhorts, neither to have a silent harp, or ἀψοφον ἰχθυος — an *unsounding step*, a *silent foot*, if they desire, 1st. to obtain happy nuptials. 2dly. Long life, and 3dly. Peace and prosperity to their state and country. “ If they *desire* their wall to stand upon its old foundations.” — Mr. *Prior*, and Mr. *Pitt* who treads close in his steps, have given another sense to the passage, which appears very wide of the author’s meaning.

My soul with rapture and delight surveys,  
 The youthful choir unwearied in their praise,  
 Ceaseless their lutes resounding; let the throng  
 With awful silence mark the solemn song:  
 Even roaring seas a glad attention bring,  
 Hush'd, while their own APOLLO poets sing:  
 Nor Thetis self, unhappy mother, more  
 Her lov'd and lost Achilles dare deplore,

30

While

Ver. 26. *My soul, &c.*] To enter fully here into the beauty of the author, we must imagine a solemn pause to ensue, after he has proposed rewards to the youth for celebrating the God: When the music and divine songs break through the awful silence, then the author enraptured, on a sudden breaks out into this line, expressive of his wonder and approbation:

Ηγασαμην τες παιδας, επει χελυς εκτ' αιργος.

and thus the verse has great propriety and elegance: Mr. *Prior* and Mr. *Pitt* have totally disregarded it: Madam *Dacier*, according to her usual accuracy, observes, that “as this festival of *Apollo* was celebrated at the beginning of the *spring*; for that reason the sea is said to be still and silent, as then, according to *Propertius*.

*Ponit et in sicco molliter unda minas.*

This confirms the general tenour of the remarks, that this festival was in honour of the *sun*, returning in spring, to this part of the world, where these rites were payed to him.

Ver. 32. *Thetis*—] *Friseblinus* thinks, that *Thetis* and *Niobe* may be understood of any persons, distressed with grief and sorrow, whose anguish the powers of music dispel and assuage; agreeable to that beautiful passage in Mr. *Pope's* ode on St. *Cecilia's* Day;

By music minds an equal temper know  
 Nor swell too high, nor sink too low:

If in the breast tumultuous joys arise,  
 Music her soft assuasive voice applies:  
 Or when the soul is prest with cares  
 Exalts her in enlivening airs:  
 Warriors she fires with animated sounds,  
 Pours balm into the bleeding lovers wounds:  
*Melancholy* lifts her head,  
*Morpheus* rises from his bed:  
*Sloth* unfolds her arms and wakes,  
 Lifting *Envy* drops her snakes:  
 Intestine war no more our passions wage,  
 Even giddy factions bear away their rage.

I cannot help observing how happy an improvement these lines of Mr. *Pope* are of a passage in *Hesiod*; where speaking of the power of the *Muses*, he says,

Εἰ γὰρ τις καὶ πένθος ἔχων περικηδεῖ θυμῷ  
 Ἀζέται κρηδὴν ἀκαχημένος, αὐτὰρ αἰοῖδος  
 Μουσῶν θεράπων κλεῖα ποσειδῶν Ἀιθιωπῶν  
 Ὑμνοῖσι μακάρεσσι τε θεοῖσι Ὀλύμπῳ ἔχουσιν,  
 Αἱ ψ' οὐκ ὀσφρανεύων ἐπιλήθεται, ἔδῃ τ' ἡδύνει  
 Μερμηται· τὰ χεῖρος δὲ παρ' ἑτέρῃσι δῶρα θεῶων.

Θεογονία, ver. 98.

But, whatever *Friseblinus* may imagine, I cannot be entirely of his opinion, since there appears particular beauty and emphasis in our author's chusing these two examples of *Thetis* and *Niobe*, whose sorrows both proceeded from *Apollo*, the power of whose songs and *Io's* must be amazing indeed, if they could cause these two miserable mothers to cease their lamenting.

While Io, Io Pæan rings around :

Nay even sad Niobe reveres the sound :

35

Her tears the while, expressive of her woe,

No longer thro' the Phrygian marble flow :

Which stands a lasting monument to prove,

How vain each contest with the powers above.

Io

mentings. Mr. *Prior* has beautifully inserted this as a reason, *For Phœbus was his foe*, says he of *Achilles*; and of *Niobe*

— Hapless mother !

Whose fondness cou'd compare her mortal offspring,

With that which fair *Latona* bore to *Jove*.

*Callimachus* says nothing of this, but I conceive, the context will justify such a paraphrase : as, I doubt not, this is the author's true meaning.

Ver. 34. *Io, Io Pæan.*] Ἰὼ Παῖνον, Ἰὼ Παῖνον. orig. Dr. *Robertson*, in his true and antient manner of reading *Hebrew*, &c. has the following curious remark on the *Hebrew* word הוהו which he would pronounce — *Ye-û-e*. “ The word (says he) thus pronounced in three syllables, and the middle one accented is not greatly different from the softer *Latin* sound of *Jehovah* ; I mean *Ye-ho-wa* ; not the harsh sound *Dze-ho-vah*, used in *English*. The *Greeks* aimed at expressing the sound of הוהו by different combinations of characters, suited perhaps to the variations made in it by the *Jews* (after they had lost the knowledge both of the meaning, and the pronunciation of the language of their forefathers) in the several ages in which the *Greeks* were acquainted with them, namely, *יוו*, *ιαυ*, *ιδω*, *ισ*, *ιας*. So the sacred name הוהו *Ye* or *Je* was written on the great door of the antient temple of *Apollo* (more antiently of *Bacchus*) at *Delphos*, at first in the eastern way of writing, from right to left *אי*, and on repairing it in their own way, *EI*, only turning

the letters to face the way then in use, but not putting the *I* before the *E*, as they would have done, if they had known the meaning of the word, as their forefathers did, who first wrote it there. And so they expressed the sound of the *Hebrew* הללויה *Halleluia*, or (as I read) *Ele-lu ye*, by *ελεεῦ* *is* or *ελεεῦ* *ih* — for, says *Eustathius* — το δαιμονιον ιλεον ηξισεν επιφωνητες Ἰη, Ἰη, when they begged God to be merciful to them, they cried out *Ye. Ye* (or *Je, Je*.) Now *Ye*, or (as we now write) *Jeh*, is the name peculiarly of the Son of God, the *Mediator* and *Saviour*. But there would be no end if I should launch out into this ocean, to shew the deduction of the most antient and now almost obsolete *Greek* words from the *Hebrew*, for which such absurd etymologies are assigned by the *Greek* grammarians from their own language, and to countenance those of the words relating to religion, such childish stories of their Gods, and their *mammas* when they were children.” Thus far Dr. *Robertson*. Though I do not think myself obliged to defend ever thing here advanced by him, yet I think his account sufficient to shew us several particulars relating to these extraordinary words *Ιη*, *Ις*, &c. for instance : how they came to be used by the latter *Greeks* and *Romans*, when in grief and distress (as *Ις*, *Ις* *δυστης*, &c.) as well as for expressions of their joy and satisfaction as *Ιη*. *Ιη* *παῖνον*, *Io, Io*, *triumphe*. The antients, no doubt, prayed to God for deliverance from their distress and calamities, as well as returned him thanks for their success and prosperity. Besides, this sense alone of the words can give us any reasonable solution of their marvellous effect,

Io again triumphant Io sing ;

40

Who strives with heav'n, must strive with Egypt's king :

Who dare illustrious Ptolemy defy,

Must challenge PHOEBUS, and the avenging sky.

IMMORTAL honours wait the happy throng,

Who grateful to the God resound the song :

45

And

effect, and the great trust and confidence the people had in them, It is very observable that  $\text{יהלל} - \text{Allelujah}$  — properly signifies, *ascribe the irradiation to the essence, Jah* ; for  $\text{ללל}$  signifies *to shine as light does, every way, to irradiate*, which irradiation of light is the proper and scripture emblem of God the Son — and the word Hallelujah expresses as much, as — Do thou oh second divine person in the spiritual world, and work, so shine forth and manifest thy glory, as the light, in the material world shines forth, irradiates, supports, and gives glory to all created things." Now the word  $\text{יה}$  in the Greek, it is manifest, comes from the Hebrew  $\text{י}$  Je or Jah — and  $\text{פאן}$  from  $\text{פא}$  to strike, dart, or emit, and is immediately applicable to the rays sent forth from the Sun, those darts of Apollo which sent forth from him, slew the Python (of which I shall have occasion to speak hereafter) and during his contest with the serpent, Latona is said to have made use of those words —  $\text{βαλλε πααν}$  — immitte feriendo, says Macrobius, "*qua voce ferunt Latonam usam cum Apollinem hortaretur impetum Pythonis incessere sagittis.*" This interpretation of *Io Paan* gives us the very idea of Hallelujah — emit thy darts or rays Io ; shine forth, irradiate Oh Jah : It is worth observing, that the EI mentioned above over the door of the temple of Apollo, in the Greek is nearly of the same import with  $\text{יה}$  in the Hebrew, EI being *thou art*, and  $\text{יה}$  also the uncreated essence, the name of him who alone can be said to BE.

Ver. 41. *Who strives, &c.*] See hymn to Jupiter, ver. 124, & seq. I do not know of

any part of *Callimachus* superior in beauty to this : The poetry is most harmoniously sweet, the diction elegantly concise beyond any I have ever met with, and the complement to his prince the most delicate and refined : I have by no means done him justice in the translation, but Mr. Prior has absolutely dropt his author. I shall give you a comment upon this passage from the ingenious Mr. Blackwall on the sacred classics. " There are in the Greek and Roman classics of the first rank and merit, many elegant passages of high devotion to their deities, noble panegyrics upon their princes and patrons, and the most endearing expressions of respect and tenderness to their friends and favourite acquaintance. The polite poet *Callimachus* has numerous places of this nature, one of which I will present to the reader, which, I think, in a few smooth and truly poetical lines, contains a noble and just acknowledgment of the divine institution of government, and authority of crowned heads, and the finest expressions of loyalty and duty to his own sovereign king *Ptolemy*. Besides, we find some of the sublimest morals and mysteries of religion beautifully expressed, and with the purest propriety of language, set forth in this comprehensive and strong piece of eloquence :

— Κακοι μακαρεσσιν εριζειν

Ος μαχεσται μακαρεσσιν εμω βασιλει μαχοιτο

Ος εμω βασιλει, κ' Απολλωνι μαχοιτο

Τον χορον ὧ πολλων, οτι οι κατα θυμον αιδεις

Τιμψει δυναται γαρ, επει Δι' δεξις ησαι.

Here are some doctrines advanced in language near to the mysteries and expressions of our august

And honours well APOLLO can command

For high in power he sits at Jove's right hand.

But

gust Christian writers: *καλον κακαρισσιν επιζεν* (ver. 39. in the translation) is a sound dictate of good sense and natural reason; agreeable to the meaning, but inferior to the compactness and strength of scripture phrase: *μη θεομαχων — μη ποτε και θεομαχοι ευρεθητε.* Acts xxiii. 9, v. 39. The notion of the more refined writers and wise men of the Pagan world, that *Apollo*, the favourite son of their *Jupiter*, father of gods and men, sat at the right hand of his father (and by that was implied that he was invested with sovereign honour and power to reward his devout dependents and worshippers) is mighty agreeable to the Christian article of doctrine and belief, that *Jesus*, the eternal {and beloved} Son of the true God, sits at the right hand of his blessed Father, enthroned in heavenly majesty, and invested as God-man, the divine Mediator of the New Covenant, with full powers to distribute his royal bounty, and most precious favours to his disciples and servants, whom he delights to honour. In what noble grandeur of eloquence and majestic plainness is this awful article expressed by our Christian inspired writers! (See the author for proofs, he goes on—) This august mystery of the session of the Son of God's love and bosom, at his Father's right hand, as it is much more important, venerably and infinitely better supported than any of the articles of Pagan belief, or mysteries of the Pagan religion; so the doctrine itself with all its majestic circumstances and happy consequences, is delivered in a language far exalted above all the flights of Pagan eloquence, and all reach and powers of human art. *Δι δεξις ησαι*, is beautiful and pure; but nothing at all to these grand instances of scripture eloquence and sublimity. *Who is at the right hand of God*, being gone into heaven, *angels and authorities and powers* (all the heavenly hierarchy, all ranks and orders of rational beings) *being subjected to him*, by the decree and command of the Eternal: *Let all the angels of God worship him* now as mediator, to whom they owed a natural allegiance as the *Son of God* and *Leir of all things*: who being

the effulgence of his father's glory, and the express image of his person, and supporting all things by the word of his might, after he had by himself purged our sins, *sate down at the right hand of the majesty in high places*: or, in the words of the same author, *is set on the right hand of the throne of the infinite majesty in the heavens.* *Christ being raised from the dead is at the right hand of God*; ever lives to make intercession for us; and his intercession can never fail, but he is willing and able to save to the uttermost all that come to the Father in his name: and honour and please the Father, by honouring and pleasing his beloved Son. I conclude with that lofty passage above criticism and praise in *Ephes.* i. 17, 18, 19, 20, *ad fin.* some of which have been formerly quoted without the presumption of attempting a translation. That part which relates to our present subject, the august session of our Saviour at the right hand of *Power*, the majesty of his all-powerful Father, I shall transcribe and present to the reader in all the beauties of the divine original.

*Εκαθισεν εν δεξια αυτη εν τοις επουρανις, υπερανω πασης αρχης η εξουσιας, η δυναμειως η κυριοτητος, η παντος ονοματος ονομαζομενη ο μωνον εν τω αιωνι τωτω, αλλα η εν τω μελλοντι.* See *Sacred Classics*, vol. 2. p. 59. edit. 8vo. 1737.

Ver. 47. *For high, &c.* Mr. Prior in his translation makes *Apollo's* sitting at the right hand of *Jupiter*, one of the topics for praise, and with this begins the roll of his glories. But the author neither means nor expresses any such thing: He tells the company and assembly gathered together on this festival, but particularly the *chorus*, that such as sincerely worship him, paying him the due praises, these the God will honour; for he has power so to do, and why? for this reason, says *Callimachus*, *επα Δι δεξις ησαι*, because he setteth at the right hand of *Jupiter*." The reason, rise and origin of this expression to imply *all power*, hath been largely discoursed of by some: The reader will find a long detail upon the subject in the learned bishop *Pearson's* explication of that article of our creed.

I shall



But in the God such beaming glories blend,  
 The day unequal to his praise will end :  
 His praise, who cannot with delight resound,  
 Where such eternal theme for song is found?  
 A golden robe invests the glorious God,  
 His shining feet with golden sandals shod :

Gold

I shall subjoin the observation of an ingenious friend.

“ The *cherubim* were set up at the expulsion of *Adam* from paradise, to keep the way to the tree of *lives*, or *living ones*, Gen. iii. 24. not to keep man from it, but (*viam munire*) to enable him to come to it, and so obtain happiness in another state, which by his disobedience he had forfeited in this. Many learned men are of opinion, that these figures set up by God himself (Gen. iii. 24.) and by his express order (Exod. xxv. 18.) and inspiration (Exod. xxxi. 3.) afterwards, were no other than a representation of the sacred three, with the man united to the *second person*, and that the mercy-seat, the ark, the table of *shew-bread*, &c. were parts of an hieroglyphical description of the Christian covenant. Indeed, the sacred writers seem fully to prove this to us; and the further we look back into *Pagan* antiquity, the clearer traces we find of such an exhibition. In the account given by our *Universal History* (vol. i. p. 32—34 *æd.* edit.) of the *Orphic* theology, there are some very strong vestiges of the *cherubim*; *Orpheus* taught, that the great God, Creator, &c. was *Phœnus* (a name taken, I suppose, from פִּנְיָן *Peni yéén*, faces of *Jehovah*, frequently mentioned in scripture, and which is only another name for the *cherubim*.) See *Orpheus’* hymn Περὶ τοῦ Θεοῦ. This God, according to his doctrine, was to be represented by a figure with three heads, that of an ox, a dog, and a lion. These are so very like the *cherubic* heads (vid. *Ezek.* i. and x. chap. and hymn to *Jupiter*, note 107.) and at the same time so different from the idols, the *Greeks* afterwards wor-

shipped, that a man must have the faith of an infidel to believe either that he invented such an image of his God, out of his own head, or that he did not take it from the *cherubim*: with which he could not be unacquainted if he had been in *Judæa* or *Jerusalem*, as we are told, he was, and had seen there the tabernacle or temple. See 1 *Kings* vi. 29.—Perhaps you may be still at a loss to know what I am driving at, and how any thing I have said will tend to explain the Δι᾽ Δεξιᾶς of our author. To keep you therefore no longer in suspense, we find *Ezekiel* i. 10. that the united faces of the lion and the man (the representative of the *second person*, *God and man*) were on the *right-side* of the *cherubic* figure. Hence the *second person* incarnate (or perhaps the humanity) is called the *man of God’s right hand*, Psalm lxxx. 17. Hence in the creed, *who sitteth on the right hand of God*, and *Acts*. vii. 55.—As heathenism then was only a corruption of the true religion, I had almost said of Christianity, and it is plain from the above quotation, that some of the heathen teachers, were not unacquainted with the *cherubic* figures, it does not seem at all improbable, that from hence they should place the *second person* in their trinity in the same situation that the true believers did the *second person* of theirs.”

Ver. 52. *A golden robe*, &c.] The author informs us, that every thing which belonged to *Apollo* was of gold, wherein there can be no doubt that he alludes to the *Sun*. The epithet χρυσοχῆς, *golden-haired*, is frequently given to *Apollo*; and “ that, says *Macrobius*, a fulgore radiarum quas vocant aureas comas solis — from

Gold are his harp, his quiver and his bow :

Round him bright riches in profusion flow :

55

His delphic fane illustrious proof supplies,

Where wealth immense fatigues the wondering eyes.

On his soft cheeks no tender down hath sprung,

A God, for ever fair, for ever young :

His

the brightness of the rays, which they call the golden hair of the *Sun*." *Unde* ἡ ἀκτινοειδής — continues he, "because the rays can never be disjoined (*avelli*) from the *fountain of light*." p. 239; and therefore the whole body of the *Sun*, the *fountain* of the rays, may with equal propriety be called *golden*; and as these rays are every where dispersed, and the cause of the encrease of all things, whatever belongs to *Apollo* may very aptly be said to be of gold, πολυχρυσός γὰρ Ἀπόλλων· καὶ τε πολυκτεανός. — If you consult *1 Kings* vi. you will find that *gold* was made very great use of in the furniture of the temple: because of all material substances it is the best representative of the *light*, and so of its antitype. As gold was an emblem of the *solar light*, and that *light* of Christ, the second person, the *true light* (See *St. John* i. 9.) hence *gold* was made an emblem of the *divine nature* of the Son of God: which divine nature is always signified to us by the *light*; wherever Christ is spoken of as the *light*, the *Sun*, &c. he is always spoken of as God the Son, or the second divine Person in the true Trinity, as the *light* is the second condition, the *ruler* in the material Trinity. It is observable, that *gold* hath been always an emblem of majesty; and from its pureness, radiant brightness and value, esteemed the *royal metal*, the ensign of kingly power. "A crown of this metal (*i. e.* a circle with pointed rays issuing from around it) was worn by the kings of *Israel*; and was an emblem of *light* irradiating in opening rays; and light was the sign by, and in which the second person used to exhibit himself, nay, he assumed for his distinguishing title, that of the *irradiator*, the *light*, the *king of glory*." Hence

a bright circle of rays are painted always round our Saviour's head, to shew his divinity, which is called the *glory*; and which consists of *straight* and *crooked rays* when properly painted and described, the one to shew the efflux of the light irradiating from the sun, the other the influx of the spirit rushing into it.

Ver. 56. *His delphic, &c* ] Concerning this temple and its immense wealth, See the Abbé Banier's *Mythology*, book 3. chap. 5. p. 229. *Macrobius* tells us, that the name *Delphian* given to *Apollo* come ἀποτὸν δὲλεον ἀφανῆ, "from his manifesting things before unseen," because the *Sun* manifests by the brightness of his light those things that are obscure, quod quæ obscura sunt claritudine lucis ostendit." *Satur.* p. 242. and we may here too observe, that Φαῖβος, *Phæbus*, signifies, as an adjective, pure, unpoilted, splendid, bright, and therefore the *Sun* is called *Phæbus*, from its pureness and brightness, a specie ἔσσι nitore Phæbum, *i. e.* καθαρόν καὶ λαμπρόν, *dictum putant*, says *Macrobius*.

Ver. 59. *A God, &c.* ] *Callimachus* characterises *Jupiter* (*Hymn* i. ver. 6.) as *ever great*, and *ever king*, *Apollo* as *ever fair*, and *ever young*, which is agreeable to the manner wherein he is described to us by the antient artists: the reader may remember, I observed this in a note foregoing, n. 1. *ad fin.* *Frischlinus* says, "that the poets describe *Apollo* as beardless, and ever young, because the *Sun* always retains the same vigour, nor ever grows old." An emblem of the perpetual vigour, and immortality of the *true Sun*; the *light* not only of this, but of the future world. See *Rev.* xxi. 23. and xxii. 5.

His fragrant locks distil ambrosial dew,

60

Drop gladness down, and blooming health diffuse :

Where-

Ver. 60. *His fragrant, &c.*] Milton seems to have had his eye upon our author, when he thus speaks of the angel *Gabriel*:

— His dewy locks  
Distill'd ambrosia.

PARD. LOST. B. 5. ver. 56.

Mr. *Prior* has, in return, beautifully imitated him; and he seems also to have had his eye upon that elegant passage of *Milton*, “imagined, as his great critic Mr. *Addison*, expresses himself, with all the strength of fancy,” where describing *Raphael*, with all his heavenly plumage, alighted on earth, he adds,

Like *Maia*'s son he stood  
And shook his plumes, that heavenly fragrance fill'd  
The circuit wide. B. 5. ver. 285.

*Tasso* hath given a description, little inferior to this, of the angel *Gabriel*,

On *Lebanon* at first his foot he set,  
And shook his wings with roary *May*-dews wet.  
FAIRFAX'S TASSO. B. i. St. 14:

But we observe, that *Callimachus* ascribes these ambrosial unguents, these fructifying dew to the locks, the hair of *Apollo*; for which, perhaps, it may not be impossible to assign a reason; if we consider what was observed in a preceding note, that the hair of *Apollo*, signifies no thing more than the rays of the Sun, those golden and ambrosial locks, which are the true cause of all health and gladness, and the instrument of fruitfulness, and encrease throughout all nature; a passage from the 65th *Psalms* will both give and receive light from hence; we read in the 11 verse, “Thy paths drop fatness: they drop upon the pastures of the wilderness; and the little hills rejoice on every side: the pastures are clothed with flocks; the valleys also are covered over with corn, they shout for joy, they

also sing.” Here the sacred poet ascribes the same effects of fruitfulness, health, and joy to the fatness dropped down from or by the paths (as we read) of *Jehovah*, which *Callimachus* doth to the *Panacea* or unguents which drop from the hairs of *Apollo*. The question then is, what can be meant by this word, which we render paths in the Bible translation, and in the other clouds, something nearer the truth? The original word is :לְלֶמֶס which comes from לָמַס, round, circular, orbicular, a waggon-wheel, &c. and the word with the ל prefixed, signifies those which are the instruments of this circulation, the circulators, namely, the light and spirit, which are the cause of all fertility and fecundity, and which, by their motion and action, cause that fatness to drop down, which enriches the wilderness, causes the little hills to rejoice, &c. &c. I forbear applying the spiritual meaning, and observing that as this light and spirit by their fatness and dew enrich the wilderness, so the true light and spirit by their grace and divine nourishment cause the barren heart to abound in fruitfulness, to shout and sing for joy. “The wilderness and the solitary place, shall be glad for them, and the desert shall rejoice and blossom as a rose. It shall blossom abundantly, and rejoice even with joy and singing; the glory of *Lebanon* shall be given unto it, the excellency of *Carmel* and *Sharon*: they shall see the glory of the Lord, and the excellency of our God, *Isa.* xxv. 1. 2. It is observable, that the excellency of our God, even *Christ Jesus*, is called the rose of *Sharon*. See *Cant.* ii. 1. and in this book we find ointment and odours constantly given to the Spouse, the divine light; Because of the favour of thy good ointment, thy name is as ointment poured forth, therefore do the virgins love thee, chap. i. 3. How much better is thy love than wine, and the smell of thine ointments than all spices! chap. iv. 10. and it is said by the Spouse, my head is filled with dew, and my locks with the drops of the night, chap. v. 2. See also ver. 5.

Where'er the genial Panacea falls,

Health crowns the state, and safety guards the walls.

To powerful PHOEBUS numerous arts belong ;

He strings the lyre and tunes the poet's song :

65

Guides from the twanging bow the feather'd darts,

And truths prophetic to the seer imparts :

Taught by his skill divine, physicians learn

Death to delay and mock the greedy urn.

SINCE

Ver. 62. *Panacea*.] I refer the reader to the judicious *Spanheim* for a full comment on the original in this place, which would here take up too much room ; we may just observe, that the prophet *Malachi* speaks of the *Sun of righteousness* as thus dispensing *health* and universal medicine to mankind. *The Sun of righteousness* shall arise with *healing* in his wings, *Mal.* iv. 2. See *Acts* iv. 22. and 30. *Apollo* from thus dispensing *Panacea*, medicine and *health*, was called ΣΩΤΗΡ, the *Saviour*, as we see on many antient coins. See also ver. 148. of this hymn. And it is somewhat remarkable, that the descriptive name, by which our *Saxon* ancestors called *Christ*, was *all-hael*, i. e. *all-health*, the direct import of *Panacea*.

Ver. 64. *To powerful*.] Hence *Apollo* was called πολωνυμος, of *many names*, as thus abounding in many excellencies : *Diana* asks of her father, that she might not be herein exceeded by her brother,

Και πολωνυμην' ηα μτ μοι Φαιδος εξιζη.

See hymn to *Diana* (transl. ver. 9.)

*Ovid* has imitated *Callimachus* in that celebrated passage, where *Apollo* enumerates to the unkind *Daphne* his many and great perfections.

Perhaps thou know'st not my superior state,  
And from that ignorance proceeds thy hate :  
Me *Clares*, *Delphos*, *Tenedos* obey,  
These hands the *Patareian* sceptre sway :  
The king of Gods begot me ; what shall be,  
Or is, or ever was in fate, I see.

Mine is th' invention of the charming lyre,  
Sweet notes, and heavenly numbers I inspire :  
Sure is my bow, unerring is my dart ;  
But ah, more deadly his who pierc'd my heart ;  
Med'cine is mine ; what herbs and simples

grow

In fields and forests, all their pow'rs I know,  
And am the great physician call'd below.  
Alas, that fields and forests can afford,  
No remedies to heal their love-sick lord !  
To cure the pains of love no plant avails,  
And his own phyfic the physician fails.

See *OWID'S MET. B. I.* by *DRYDEN*.

Ver. 68. *Taught*.] Nothing can exceed the excellence of the original in this place, so remarkably expressive and concise ; if the translation retains any of its merit, it is wholly owing to Mr. *Prior*, who hath here done great justice to *Callimachus*.

Taught by thy art divine the sage physician  
*Eludes the urn*, and chains or exiles death.

“ *Pausanias* tells us (as *Spanheim* has observed) that he once talked with a *Sidonian*, who asserted, that according to the theology of the *Phœnicians*, *Æsculapius* was nothing more than the *AIR* : from whence comes *Υγια*, *health* ; and that for this reason *Apollo*, who is the same with the *Sun*, was justly called the father of *Æsculapius* (or the *AIR*) and *Pausanias* adds, that herein the *Græcians* perfectly agreed with the *Phœnicians*. See lib. 7. p. 443.

SINCE by the love of young Admetus led, 70  
 His flock Apollo by Amphryfus fed :  
 The Nomian God, great shepherd we address  
 Our pastures to enrich, and flocks to blefs :  
 And fertile flocks and pastures needs must prove,  
 On which APOLLO shines with fruitful love : 75  
 No

Ver. 70. *Since, &c.*] *Callimachus* assigns a reason, something different from other poets and mythologists, why *Apollo* descended from *heaven* to feed the flock of *Admetus*, namely, his love for that prince ; which I would not understand a criminal love, as one can never surely suppose the heathen blindness so gross, as to place such an odious passion in the roll of their Gods praises. The common story is, that *Apollo*, having killed the *Cyclopes*, or forgers of *Jupiter's* thunderbolts, in order to save from death and destruction his son *Æsculapius* ; he, though the favourite son of *Jupiter*, was expelled from heaven, deprived, as a mythologist (*Galtruchius*) expresses it, of the privileges of his divinity for a time, and thus exiled, he became the shepherd of *Admetus* ; which account of the matter *Orpheus* gives in his *Argonautics*, ver. 173. It is said moreover of this *Admetus*, that by *Apollo's* means he obtained, that when the time of his death should come, if any other would die for him, he himself should escape death : to which the fable adds, that he found none who would take his turn, save his wife *Alceſtis* ; whom, because she was so pious, *Proserpine* restored to life again. There appears in this whole fable a dark, yet observable reference to the occasion of our shepherd's descending from heaven to feed his flock : he was induced by love to *Adam* [*Admetus*] man ; he, to save his own sons from death did really disarm his father of his vengeance and the wrath due to their offences, and for this relinquished heaven, was exiled from thence, was deprived for a time of the privileges of his divinity, and became a stranger and a sojourner, and yet a shepherd here upon earth ; and moreover he procured for *Adam*, that he should escape death, and be delivered from it by the death of another for him ; which, when no one would

or could undertake, he himself condescended to become his substitute, and to die, that he might redeem him from death. Plain, however it is, that *Christ*, in the New Testament, is pleased to express his care of believers by the figure of a shepherd tending his flock. See *John* x. 1—16. xxvi. 29. Nor was this beautiful and affecting similitude of the Redeemer unknown to the prophets, Give ear, O shepherd of Israel, thou that leadeſt Joseph like a flock, *Pſal.* lxxx. 1. He shall feed his flock like a shepherd ; he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young. *Isaiah* xl. 11. comp. xlix. 10. In the prophet *Ezekiel*, we have the very idea which *Callimachus* gives in the hymn, whose shepherd, *Apollo*, he tells us, fed his flock by the river *Amphryſus* ; and in the prophet the true shepherd declares, that he will feed his flock upon the mountains of Israel by the rivers. See *Ezekiel* xxxiv. 13, &c. It is not improbable, that the designation of shepherd was used by believers for the Redeemer in all ages. And it seems as if when the heathen deserted and determined to give the attributes of the sacred three to their material trinity, they knew not what to make of this representation of the second person, and so were reduced to the miserable shift of degrading their *Apollo* to a real shepherd ; and couching the true reason of the true shepherd's taking that office upon him, in this dark fable, which tradition had imperfectly related to them.

Ver. 74. *And, &c.*] There is a manifest allusion in this passage, as well as in the hymn to *Diana*, ver. 178. to the conclusion of the 144th *Pſalm*, to which, being quoted there, I refer the reader. The spouse in the *Canticles*, comparing

No barren womb or udder there is found,

But every dam-twins sportive play around.

By PHOEBUS honour'd and conducted, man  
Of future cities forms the glorious plan :

The God himself the strong foundation lays,

80

On which their walls successful builders raise.

In

comparing the spiritual increase of his bride the Church, under the care and keeping of himself the true shepherd (see chap. i. ver. 7, 8.) says of these sheep, *Every one beareth twins, and none is barren among them*, chap. iv. 2. with a remarkable similitude to our author. It is to be observed and remembered, that *Macrobius* avers, *Apollo* was called *Nomian*, not because he fed the cattle of *Admetus*, but because the Sun feeds all things, *quia Sol pascit omnia quæ terra progenerat*, p. 239. This is true with reference to *Apollo*, but we must note here, that *Callimachus* assigns him this name of *Nomian* or *shepherd* expressly because he fed the flock of *Admetus*. I shall conclude the observations on this point with a passage from *Theocritus*, very similar to this of our author, which, I doubt not, like his, was drawn from the sacred fountain, and where it is to be observed, that he makes the great increase of king *Augias* his herds to arise from the gift and influence of the Sun, his father.

Ἡελιος δ' ὦ Παιδι, το δ' ἐξοχον ὠπασε Δωρον, &c.

See IDYLL. 25. ver. 118.

But this was a peculiar favour shewn,  
A blessing sent by Phœbus on his Son :  
His cattle still must thrive, his herds be blest,  
And heaven secur'd, whate'er the king possit :  
His cow ne'er cast their calves, and no disease,  
The herdsman plague, was there allow'd to  
sieve :

From year to year the numerous herds increas'd ;  
New calves were rear'd and still the last were  
best.

CREECH.

Moreover twelve bulls milk white were here fed and kept dedicated to the Sun—*ἑγὼς Ἡελίῳ*—I am sorry we have no better a translation of this fine poet, to do him that justice which he merits.

Ver. 78. *By, &c.*] Φοίβῳ δ' ἱσπομένοι, in the original, is well explained by *Virgil's*, *Phœbique Orac'la secuti*. *Spanheim* relates, “ that the builders of cities or leaders of colonies amongst the *Greeks* used first to consult the *Delphic oracle*, under whose auspices the affair was to be done. They consulted not only about a proper place, but also whether it might easily be obtained, and then under whose conduct, *quo duce* : as also with what sacred rites and laws the future city was to be furnished. This opinion so far prevailed, that cities were thought never to be successful, if they were built without the information and direction of this oracle. A remarkable declaration of *Celsus* to this purpose is found in *Origen*, l. 8. 407. “ Our whole life is full of examples to prove how many cities have been built from oracles ; how many diseases and famines avoided ; how many, neglectful or forgetful of these oracles, have terribly perished ; how many colonies have been led out, and rewarded with great happiness, who have not neglected the commands of the oracles.” Hence then the expression ἱσπομένοι Φοίβῳ, is plain, to which *Justin* alludes, when he says, *Immemores prius quod illo duce, tot bella victores inierant, tot urbes auspicio condiderant*, lib. 8. The other part of the line in the author ποῖα; διαμετρησάντο, *Virgil* very well again explains to us,

Urbem designat aratro  
Sortiturque domos.

In lovely Delos, for his birth renown'd,  
 An infant yet, the noble art he found:  
 Each day DIANA furnish'd from her toils  
 The horns of Cynthian goats, her sylvan spoils: 85  
 These did the God with won'drous art dispose,  
 And from his forming hands an altar rose:  
 With horns the strong foundations closely laid,  
 And round with horns the perfect structure made:  
 Thus from his pastime, and his sport, when young, 90  
 The future strength of favour'd nations sprung.

BATTUS

Ver. 85. *The horns, &c.*] The altar, which *Apollo* built of these *horns*, was esteemed one of the wonders of the world: what was the origin of this story, I cannot pretend to guess. But we may observe, that among all nations *horned* animals were sacrificed to him. *Hom. Ili. α. &c.*

ΕΙΠΟΤΕ ΤΟΙ ΧΑΡΙΕΥΤ' ΕΠΙ ΠΙΟΝΑ ΜΗΡΑ ΕΚΗΑ  
 ΤΑΥΡΩΝ η δ' ΑΙΓΩΝ — & inf.  
 ΕΙ ΚΕΝ ΠΩΣ ΑΡΝΩΝ ΚΝΙΣΣΗΣ ΑΙΓΩΝ ΤΙ ΤΙΛΕΙΩΘ  
 ΒΗΛΙΤΑΙ ΑΝΤΙΑΣΑΣ ΗΜΙΝ ΑΠΟ ΛΟΙΓΟΝ ΑΜΥΝΑΙΣ

*Virgil Æn. 3.*

*Taurum Neptuno, Taurum tibi pulcher Apollo.*

*Æn. 4.*

*Maestant lectas de more Bidentes,  
 Legiferæ Cereri Phœboque. —*

White goats were sacrificed to *Apollo* by the Romans. See *Liwy*, l. 25. See also ver. 79. orig. of this hymn. The learned reader will easily recollect many passages to the same purpose. The reason of this very general practice is, I think, plain and obvious. The antient heathens thought that the heavenly bodies were moved, not by an originally impressed projective force, continually regulated by a tendency to the Sun, but by external pushes on their surfaces, occasioned by a perpetual efflux of light from, and influx of spirit (or condensed air) to the Sun.

As this was the most stupendous and important instance of the power of their God, it is no wonder, that in all their emblems, sacred animals, &c. they had a principal eye to it; and *supposing* their *philosophy* right, how could they better express their belief, than by sacrificing to him those animals, whose amazing strength residing in their *horns*, did most properly represent that prodigious force of the heavens, which kept the immense planetary orbs in a constant circumvolution? The *horn* is often used in the S. S. as the descriptive name of *power strength*, &c. See *Psaln* xviii. 3. lxxv. 5, 6, 11. lxxxix. 17, 24, &c. &c. The abuse of it as an emblem seems very ancient, and the reclaiming it, probably was one reason of the command given to *Moses*, *Exod.* xxvii. 2. thou shalt make the *horns* of it (the altar) upon the four corners thereof." Which has some resemblance with the poets *κεραυς δε περιξ υπεβαλλετο τοιχης*. In confirmation of this, it is observed (*Athan Kirch. Ob. pamp.* p. 221.) "That they put *horns* to him (namely, *Jupiter* or *Pan*, as *Beccatus* testifies) to signify the rays of the sun, moon, and other stars: his red and fiery face denotes the *etherial fire*." It is observable, that the Hebrew word קַרְנַּיִם *CARN*, a horn, signifies also a ray, splendor, a crown. See note 52. towards the end, and *Marius de Calasio*, or *Leigh's Critica sacra* on the word.

BATTUS, illustrious chief, the truth can prove  
 To Lybia guided by APOLLO's love :  
 The crow, auspicious leader, flew before,  
 And to the people mark'd the destin'd shore, 95  
 Where future kings shou'd reign in glorious state ;  
 Thus swore APOLLO — and his oath is fate.

Thee

Ver. 92. *Battus*, &c.] The transition of the author here to the founder of his own city is very beautiful, and argues great piety. The scholiast tells us of this *Battus*, "that being dumb, he went to *Apollo's* temple, to consult the God about his voice: concerning which he answered him nothing, but gave him some directions in regard to a colony; which *Battus* obeying, went into *Africa*, where there are said to be great numbers of lions. As he was travelling, he unexpectedly beheld a lion, and by the great violence of his fear, and endeavour to cry out, broke the string of his tongue, and so recovered his speech, and built the city *Cyrene*, of which was *Callimachus*." *Herodotus* reports the same of a son of *Craesus*.

Ver. 94. *The Crow*, &c.] It is somewhat very observable, that the *swan*, remarkable for its *whiteness* and *purity*; and the *crow*, remarkable for its *blackness* and *darkness*, should both be dedicated to *Apollo*. See this hymn, ver. 6. *Vulcanius*, an able commentator on our author says, "Porro cygnus Apollini tribuitur, ut per eum dies significetur, quem nobis Solis præsentia efficit, sicuti absentia noctem corvo similem parit." Moreover the *swan* is dedicated to *Apollo*, that thereby may be signified the *day*, which the *presence* of the *Sun* causeth, as his *absence* causeth the *night*, like to the *crow*." There is no quality in the *swan* more striking and obvious than the uncommon degree of its purity and whiteness, in which, I believe, it exceeds all birds and animals whatsoever. Wherefore it might, by the heathens, be thought the most proper representative of the *brightness* and *purity* of the *solar light*: and as that same *Light* is the cause

of darkness also, by its irradiation occasioning the earth to turn round, and so producing the vicissitude of day and night, therefore the *crow*, an emblem of darkness, was dedicated to the *Sun*. The original word in the *Hebrew* for *evening* ערב, signifies a *crow*; and the original word for *morning* בקר, signifies *seeking*, *enquiring*, such as is used in religious exercises, and so *divining*, for which reason, as possessed of the power of *divination*, the *swan*, as as well as the *crow* was consecrated to *Apollo*: "The *crow*, the *raven*, and the *swan* (were consecrated to *Apollo*) because these fowls were reckoned to have by instinct a faculty of prediction," says *Banier*. This may give us some *reasonable* account of this strange, yet universal opinion.

Ver. 97. *Apollo swore*, &c.] The poet tells us, that *Apollo* is αἰ εὐφροος, always irrevocable in his oath, he ever is steadfast and unalterable when he swears. I have translated it, *his oath is fate*, because as the poetical reader cannot want to be informed, the oath of the Gods was esteemed so binding by the heathens, that they themselves could not revoke it; no, not even *Jupiter*, when he had sworn by *Syx*, to whom we may remember the *Fates* in the *Heathen Mythology* are always superior. Swearing by *Apollo*, amongst the ancients, was looked upon as the surest bond, and strictest obligation possible: and his oracles were of all others esteemed the most true and sacred, insomuch that *Euripides* says, *Phæbus alone* ought to give oracles. Φαίβων ἀσθματός μόνον χρὴ θεσπιῶδεν. One cannot be at a loss to account for that frequent mention of the *oath of the Gods* in the heathen poets



THEE Boëdromian some, dread power, address,  
And some implore the Clarian God to blefs:

(For

poets, when we recollect that the promises of God to man from the beginning of time, have stood immediately confirmed by an oath. See *Hebrews* vi. 17. nay, and we shall still less admire, if as many learned men alledge, and seem to prove, the original name of the deity אלהים *Aleim*, be derived from a root expressive of that oath, whereby the second divine person was bound to become a curse for man, as the other two blessed persons, the federators and sureties, the joint covenanters with him, the joint actors in this divine covenant of grace. And as this oath was principally to and for the second divine person — to whom the Lord swear and will not repent, *Psalms* cx. 4. we shall be at no loss to account for the veneration given to the oath of Apollo, the second person in the heathen or material trinity. Leigh on the word אלהים in his *Critica sacra* says, that it may be derived from אלה *alah*, to adjure; “the noun signifieth an oath with execration or cursing, for cursing was added to an oath to confirm it the more, because of the covenant, oath and execration, whereby we are bound to God;” yea rather whereby God of his infinite mercy, is bound to us, who hath sworn to redeem us; nay and more, according to his oath hath redeemed us from the curse being made a curse for us, *Gal.* iii. 13.

Ver. c8. Boëdromian, &c.] Apollo was called Boëdromian, or the assistant, from a festival celebrated to his honour amongst the Athenians: the month of August, in which this festival was celebrated, was also called Boëdromian. Different accounts are given of the origin of this name, which the etymologists tell us, is derived from βοη and δρεμω, and is of the same import with βοηθω, to assist, to run to any one's help with shouts and clamour: which the Athenians were once advised to do by the oracle of Apollo, say some, they obeying, and so gaining a victory instituted this festival to his honour. *Plutarch* reports, that it was observed in memory

of a victory obtained by Theseus over the Amazons. Others say, it was instituted in memory of Io, who assisted the Athenians in the reign of Erechtheus. But none of these reasons seem perfectly to explain the use of the word, or to shew us, why the month was called Boëdromian, which, I think it is plain, gave rise to this appellation of Apollo, according to the mythologists. I am apt to conceive the name is only an attribute of the light, which in the month of August is violent, and if we may so say, runs with a swift and vehement progress, according to the exact meaning of βοδρμω, whence I conceive βοδρμωον, which is accelerare, cursu incitato ferri: So that according to this Apollo was called Boëdromian from the violent and intense power and motion of his rays, i.e. the solar heat, and the month was so named from him. He was called Clarian, we are told, from a town of Ionia, named Claros near Colophon, where was a most celebrated oracle of his: so that probably he was so named from κλαρος, fors, a lot, as being the God of augury and divination, &c. as making all things bright and clear: and it seems probable, that the oracles of Apollo were thence the most famous and celebrated, as the light or sun is that which bringeth all things to view, and manifests things that are secret, agreeable to many stories in the heathen mythology; particularly that of Venus and Mars, whose amours Phæbus saw and manifested. The Latin word clarus (clear, bright) is very near in sound, and I imagine in sense to this name Clarian; whether it is used in the sense before mentioned, or comes from κλαος, as some suppose, is not for me to determine: but I strongly believe both are derived from κλαος, glory, brightness. See *Littleton's* dictionary on the word Clarus: “κλαος, gloria factum inusi. κλαετος, κλαετος, Clarus” So that according to this, Apollo was called Clarian from the brightness and clearness of the solar light, which manifests all things.

(For to thy merit various names belong :

100

But none like lov'd Carnëan glads my song :

For so my country celebrates the God,

Who, thrice remov'd, here fix'd his firm abode.

From Sparta first, where first the name was sung

Carnëan, Theras led the chosen throng :

105

Great Theras, from a race of antient heroes sprung :

Recover'd Battus then from Thera's shore,

Thee and thy colony, bright Phœbus, bore ;

In Lybia rais'd a temple to thy name,

And rites establish'd to record thy fame,

110

Which

Ver. 101. *Carnëan*, &c.] The poet tells us, that of all the names wherewith *Apollo* was dignified, none pleased him so well as that whereby he was peculiarly adored, and known in his own country ; of whose honour he shews himself always very jealous, omitting no opportunity, like a found patriot, to celebrate either its praise, or that of his prince. *Apollo*, we are told, was called *Carnëan* from the feast celebrated to his honour, first at *Sparta*, and then at *Cyrene* ; which was held in so great veneration, that children born on that day, were called *Carnëades*. Many reasons are given for the name (which see in *Pott's antiquities*, vol. 1. p. 408) but none satisfactory. *Macrolus* too appears to have strained the matter, when he tells us, that *Apollo* was called *Καῖνος*, ὅτι καίματος σπάρτατος, *vel quod, cum omnia ardentia consumantur, hic suo calore candens semper novus conflat*, p. 240. The true derivation is given by *Huet*, in his *Demonstra. Eccl. angelica*, who observes, that “ the word *Καῖνος* is derived from the Hebrew קָיִן, *KARN*, a *horn*. The reader will immediately recollect what was said concerning *horns*, ver. 85. and the observation at the end, which this of *M. Huet* confirms ; and it is observable that

*Callimachus*, immediately after the description and account of the altar of *horns* composed by *Apollo*, celebrates the founder of his city *Battus*, who under the *auspices* of this God, founded *Cyrene*, and instituted the rites of *Carnëan Apollo*, who, as the *light*, performed all the works of nature, and to whom therefore *flowers*, &c. were presented. See line 113.

Ver. 104.] The author here gives us an historical detail of the removal of the colony, under the *auspices* of *Apollo*, which first was settled at *Sparta*, thence transplanted by *Theras* (who he tells us was the seventh from *Oedipus*) to *Thera* or *Theræa*, an island of the *Ægean* sea, which had its name from this hero *Theras*, according to *Heredotus*. And 3dly, by *Battus* conducted to *Lybia*, who built the city *Cyrene*, &c. as mentioned in the text. The author calls him *Ἀππολλωνεύς*, which we are informed was his original name, that of *Battus* having been given him by the oracle, when he consulted it (as observed note. 92.) he calls him *ωδός*, *recovered*, in allusion to what is recorded in that note, of his *regain*ing or *recovering* his speech. Concerning the *bulls*, *horned* beasts offered to *Apollo*. See note 85.

Which annual in his city are renew'd,  
When bulls innumerable stain thy shrines with blood.

Io, Carnæan, all-ador'd, we bring  
The choicest beauties of the painted spring,  
Now gentle Zephyr breaths the genial dew,  
That gives each flower its variegated hue :  
But on thy altars, when stern winter comes,  
The fragrant saffron breaths its rich perfumes.

115

Ver. 115. *Now gentle* &c.] The author's expression is here remarkably sweet and poetical.

Ζεφύρου πνεύματος ἡρώδου.

*Zephyro inspirante rorem.* Flowers in the spring we find were offered to *Apollo*, a just tribute to the *Sun*, which brings them forth, and gives them their beauties. Most flowers represent to us the *irradiation* light, and in some *all the bell flowers*, the *œconomy* is much to be observed; for in every single flower we shall find *six leaves*, with an *irradiation* in the midst; and in some more distinctly, that which encloses the seed, divided into *three* parts in one, as may be seen, particularly in the *lily*: then which no emblem can better point out to us, the *six* planets moving around the sun, acted upon by his *irradiation* and power, or by the three agents *fire, light, and spirit*, which though three in condition are yet one in substance.

It is to be remembered, that great use of *flowers* was made in the *Jewish* ceremonies, the famous *candlestick*, a *representative of the system*, amongst other things had *flowers* to shew the *irradiation* of light, *Exod. xxv. 31.* See also *2 Chron. iv. 5.* and on the forehead of the *high-priest*, that well-known type of the great *Irradiator*, the *light of the world*, was placed a *flower of gold* (for to the original word signifies a *flower*) nay, that prime *Light* himself tells us, that he is the *rose of Sharon* and the *lily of the*

valley, *Gen. ii. 1.* See note 60. *ad fin.* So that upon this view, it is no wonder that what was ascribed to the *true Light*, in emblem, was by idolaters assigned to their God, the material *light*.

Ver. 118. *Saffron.*] I rather translate the word *Κροκός* in this place *saffron*, than *crocus* (as Mr. *Erris* hath done) because the *crocus* with us may rather be called a *spring*, than a *winter* flower; nay, indeed it is the very first of the *spring* flowers. The *saffron* is properly the *autumnal* *crocus*, which flourishes in *October*, about which time the festival of *Carnæan Apollo* was celebrated. It was dedicated to *Apollo* for the same reason that flowers in general were, as just now observed, and indeed the *crocus* is particularly remarkable in the respect mentioned in the former note. The gardeners distinguish it thus; "It hath a flower consisting of one leaf, which is shaped like a lily, fistulous underneath, the tube widened into *six segments*, and resting on the first stalk; the point rises out of the bottom of the flower, and is divided into *three headed* and crested capillaments; but the empalement afterwards turns to an oblong triangular point, divided into *three cells*, and is full of reddish seeds." See *Millar* on the word *crocus*. These are the characters, which, without the terms of art, I observed belonged to *bell-flowers*, emblems of the *six planets*, supported by the three agents, in which the *light*, or *irradiation*

To thee eternal fires incessant rise,

And on thy shrine the living coal ne'er dies.

120

When

is the ruler : and of this the crocus too was in its colour an emblem, which is a second reason why it was sacred to the God of light. Homer almost always describes the morning as clad in a saffron robe ; nay, and calls her particularly,

The saffron morn, with early blushes spread.

See *Ili. xi. ver. 1.*

and Virgil follows his steps closely, raising his Aurora from the *croceum cubile*, the saffron bed of Tithonus. By all which is meant no more than the fine colour which adorns the morning, and of which the saffron was a representative, as an old poet, quoted by Spanheim, expressly informs us,

Κροκον θ' ὅς Ἡλιωδες εἰς ὑφασματα

Πηπλων ιεὺς εἰδωλον εἰσεμορφηται.

See *Excerpta à Grotio*, p. 846.

The flower of the saffron, which inwove  
Resembles the bright rays of Sol.

*Rutilum solis jubar imitatur.*

GROTIUS.

And as it was thus in its colour an emblem of the bright solar light in irradiation, hence I presume its name, which the excellent Spanheim hath well observed is doubtless of Hebrew origin, coming from כֶּרֶךְ *CRēCM*, which we find in the *Cant. iv. 14.* and which is indisputably derived of כָּרַךְ *CRēC*, to roll round, to move round as in a circle, which the irradiation causes the orbs to do, and whence comes כֶּרֶכֶב *CRēCB*, an orbit, circle, compass, as it is rendered *Exod. xxvii. 5.* Moreover as *crocus* is evidently derived from hence, so I doubt not is *circus*, *circulus*, a circle, orbit, for *CRēC*, *crocus*, and *circus* are very near in sound, and letters, and mutually explain and confirm each other. Littleton says, that *circus* is derived à *Chald.* כֶּרֶךְ. *CRēC*, circundare, to compass about. Thus we have a satisfactory account of the name, which explains the meaning of its colour, and appropriation to the solar light, and which is, at least, more near the matter, than the derivation given by the

scholiast, who tells us, that it was called Κροκος, παρὰ τὸ ἐν κρεῖ βαλλεῖν, which seems very far from the sense or sound of the word. I observed, that it was mentioned in the *Canticles*, as one of those aromatic sweets, those divine and heavenly graces, which are in the church the spouse of Christ. In Christ himself the true light, is a garden of sweets, his merits, prayers and intercessions are as the incense made of all manner of perfumes and spices after the art of the apothecary. See *Exod. xxx. 35.* And therefore amongst the rest saffron was burnt and offered to him in the incense, as the Hebrew Rabbis and writers inform us : Hence the idolaters might use it amongst the other perfumes, which composed their incense to Apollo. And at Cyrene particularly, the saffron was remarkable for its fragrantcy and odour ; as Theophrastus informs us. *Εὐσμοτα τὰ δὲ τὰ ἐν ΚΥΡΗΝΗ Ρόδα, &c.* — Διαφερόντως δὲ ἡ τῆς ΚΡΟΚΟΥ. “ The roses at Cyrene are very fragrant, whence the ointment of roses is most sweet : nay, even the odour of the violets and other flowers there, is excellent and divine : but more especially that of the saffron.” I have, I fear, already enlarged too much on this matter, but not so much as the subject requires, wherefore to make up for the many particulars observable of this plant, I must refer the reader to the learned Spanheim's note on this place, and also to the ingenious Mr. Merrick on *Tryphiodorus*, note 448. We may just observe, by the bye, that the blushes of the rose are given to the morning, as well as the golden vesture of the crocus.

The saffron morn with rosy blushes spread, &c.

And

Aurora now fair daughter of the dawn  
Sprinkled with rosy light the dewy morn.

HOMER.

Ver. 120. And, &c.] Οὐδὲ ποτὲ χθίζον περιβόον  
κέαι ἀνθρακὰ τέφρη. *Neque unquam hesternum absumit carbonem cinis*, says the author ; from whence we learn, that this perpetual fire was not like some, a lamp only burning and fed with oil,

WHEN the glad hours bring round the solemn day,  
 On which Carnëan rites his people pay,  
 With joy the God beholds the choir advance,  
 Brown Lybian dames, and warriors, to the dance.

Not

oil, but a fire *fed* with coals upon the altar: his expression is remarkable and cannot well be expressed in our language, the *cinder never feeds or consumes the yesterday's coal*; for it is observable, that the cinders or ashes do as it were *feed* upon and *eat away* the fire. Why a *perpetual fire* was kept up in the temple of the *God of light*, we cannot be at a loss to *understand*; nor shall we wonder at this universal custom amongst all nations, *Persians, Greeks, Romans, Indians, &c.* when we consider its origin, and that moreover, it was reclaimed to himself by the *true light*, and ordered to be kept in his temple. "The fire shall *ever* be burning upon the altar: it shall *never* go out." *Levit. vi. 13.* *Eusebius* informs us, from *Theophrastus*, "that the rite of burning *perpetual* fire to the Gods, had been in their worship from time immemorial." Amongst the *Persians*, if at any time the *sacred* fire went out, they shewed such a regard to it, that they would not rekindle it but with flame lighted up by the *Sun-beams*. This circumstance in *Apollo's* worship, which is not often mentioned, will very well explain a piece of history, which at first sight seems a little unaccountable, *viz.* "that when *Dares* the *Persian* burnt and destroyed without mercy, so many of the *Grecian* temples, he spared those in *Deles*, where *Apollo* and *Diana* were principally worshipped." It is generally agreed, that *Apollo* is the same with the *Persian's Mithras*. And the passage before us proves, that what with the *Persians* was the grand point of his worship, the *αὐγὴ αἰώνιος*, the *perpetual fire*, was observed by the *Greeks* as well as themselves. The *Persians* lenity in this Instance then is not surprising, since he himself not only worshipped the *same God*, but in the *same manner*. For *Mithras*, *Apollo*, and the *solar light* were all *one* and the *same*. I shall subjoin a curious account of the method of preserving the *everlasting fire* near *Baku*, from the travels of a modern (Mr. *Hanway*) no less esteemed for his accuracy, than his ingenuity, humanity, and excellence of heart.

"These opinions, with a few alterations, are still maintained by some of the posterity of the *Indians* and *Persians*, who are called *Geberr*s or *Gaur*s, and are very zealous in preserving the religion of their ancestors, particularly in regard to their veneration for the element of *fire*. What they call the *everlasting fire* near *Baku*, before which these people offer their supplications, is a phenomenon of a very extraordinary nature, in some measure peculiar to this country, and therefore deserving a particular description. The object of devotion to the *Geberr*s, lies about 10 *English* miles N. E. by E. from the city of *Baku*, on dry rocky land. There are several antient temples built with stone, supposed to have been all dedicated to *fire*, most of them are arched vaults, not above 10 to 15 feet high. Among others there is a little temple in which the *Indians* now worship: near the altar about three feet high is a large hollow cane, from the end of which issues a blue flame, in colour and gentleness not unlike a lamp that burns with spirits, but seemingly more pure. The *Indians* affirm, that this flame has continued ever since the flood, and they believe it will last to the end of the world; that if it was resisted, or suppressed in that place, it would rise in some other. Here are generally forty or fifty of these poor devotees, who come on a pilgrimage from their own country, and subsist upon wild cellery, and a kind of *Jerusalem* artichokes, which are very good food, with other herbs and roots found a little to the northward. Their business is to make expiation, not for their own sins only, but for those of others, and they continue the longer time, in proportion to the number of persons for whom they have engaged to pray. They mark their foreheads with *saffron*, and have a great veneration for a *red cow*; they wear very little cloathing, and those who are of the most distinguished piety, put one of their arms upon their heads, or some other part of their body, in a fixed position, and keep it unalterably in that attitude."

Not yet the Dorian colony possest

125

The plenteous soil, by fruitful Cyrene blest,

But

Ver. 125. *Not yet, &c.*] The author in the foregoing lines has informed us, that the colony, which now constituted his country, was thrice transplanted: and here he tells us, that they had not yet arrived at the place, which was watered by the fountain *Cyre* or *Cyrne*, that is, where the city *Cyrene* now stands, but wandered in the desert places of *Azilis*, a part of *Lybia*, when *Apollo* standing on the top of *Myrtusa*, a mountain in *Lybia*, shewed them to his bride *Cyrene*, the daughter of *Hyppæus* (whence he calls her *Hyppæis*) who was more particularly famous for her conquest over the lion, which laid waste the country of *Eurypylus*, and which she slew on this very mountain *Myrtusa*. Mr. *Prior* translates the passage thus,

— Nor had yet thy votaries  
From Greece transplanted touch'd *Cyrene's*  
banks,  
And lands determin'd for their last abodes;  
But wander'd thro' *Azilis*, horrid forest,  
Dispers'd; when from *Myrtusa's* craggy brow  
Fond of the maid auspicious to the city,  
Which must hereafter bear her favour'd name,  
I thou gracious deign'dst to let the fair one view  
Her *Lybic* people: thou with pleasure taught'st  
her, &c.

The reader will easily see Mr. *Prior's* error, which yet the beauty of his poetry will atone for: his following lines are built wholly on a mistake, and therefore I omit them: and as I know not of any better commentary on this passage, I have subjoined a translation of the 4th *Pythian ode* of *Pindar*, where is a full account of *Cyrene's* exploits and *Apollo's* amour.

*Strophe* 1.

Glowing bright with shield of brass,  
Victorious in the *Pythian* race,  
Great *Telsphyrates* his praise  
My soul delights to sound in noblest lays.  
Ye *Greeks* aid your poet's song,  
And boldly bear the strain along,  
Spread, spread the bliss, the glory wide  
By brave *Cyrene's* garland and her pride.

From *Pelion's* mount where winds perpetual  
roar,

Bright-hair'd *Apollo* fair *Cyrene* bore,  
To those blest realms where flocks in thou-  
sands stray,

And fullest plenty crowns the smiling plain:  
In golden car he bore the nymph away,  
And gave her o'er the world's third part to  
reign.

*Antistrophe* 1.

Bright *Venus*, goddess of the fair,  
Who holds her courts and revels there,  
Smiling receiv'd her *Danaë* guest.  
And bled thro' each enamour'd  
breast.

With her soft arms blushing spread  
The golden scepter'd queen's  
And her glowing arms,  
Mighty *Hyppæus's* blooming daughter's  
arms.

From *Orion's* monarch was *Hyppæus* sprung,  
King of the *Laphææ*, a warlike throng;  
*Peneus* the God's, *Hyppæus Peneus's* son:  
Who'd alliance fond with fair *Grenus* held  
In *Pindus's* vale, where he the virgin won,  
And with *Cyrene's* godlike father fill'd.

*Epode* 1.

That father, with industrious care,  
Each female virtue taught the fair:  
Put she—a nobler task approving,  
Scorn'd the loom's enervate toys:  
Far from female trains removing,  
Talking banquets, lazy joys:  
With the bow, the quiver arming,  
To the field triumphant flew,  
Where the savage race alarming,  
Thence her darts unerring flew,  
O'er the hills *Aurora* rising,  
E'er equip'd the maid beheld,  
Sleeps emollient bliss despising,  
Early hast'ning to the field:  
No hostile beasts her father's realms annoy'd,  
She purg'd each forest, and each foe destroy'd.

*Strophe* 2.

But thro' Azilis' gloomy forests stray'd :  
 When PHOEBUS from Myrtusa's brow survey'd,  
 And to his lovely bride (whose saving hand  
 From the fierce lion free'd the ravag'd land)  
 With pleasing favour shew'd the typic race,  
 Gift of his love and object of her grace.

130

PHOEBUS

*Strophe 2.*

Once without help of dart or spear  
 Maintaining an unequal war,  
*Phœbus* on *Pelion's* top survey'd  
 Engag'd with lion fierce the lovely maid !  
 Strait *Chiron* call'd he from his cave,  
 " *Phyllirides* thy bower leave,  
 Forth, forth, dread *Centaur* from thy bow'r,  
 To view the triumphs of a female power.  
 View with what courage she maintains the  
 fight,  
 While her great spirit soars beyond her might :  
 She knows not fear :—relate her happy fire,  
 What root its birth to branch so glorious  
 gave ?  
 What mortal to the honour may aspire,  
 Of daughter so undaunted, great, and brave ?

*Antistrophe 2.*

On the virgin, *Chiron*, say,  
 May we soft compulsion lay,  
 Gently force her to our arms,  
 And crop her virgin flower, and full-blown  
 charms ?"  
 Soften'd to smiles his features grave,  
 This answer sober *Chiron* gave ;  
 " Who love's purer flames wou'd share  
 By sweet persuasion steal upon the fair,  
 And with fond elegance of passion move,  
 The yielding fair one to a virtuous love :  
 In modest hints first fighting out their flame,  
 And delicate alike, tho' bolder grown :  
 For Gods and men hate those who know not  
 shame,  
 But shock the ear with ribbald lewdness tone.

*Epode 2.*

But thou, of truth great deity,  
 Whose proving touch all falsehoods fly :  
 Gentle complaisance inspiring,  
 Thus alone to speak hath led :  
 Art thou gracious *thou* enquiring,  
 Whence descends the royal maid ?  
 Thou who all events art knowing,  
 Every path that mortals tread ;  
 Whence their several fates are flowing,  
 Where their several actions lead :  
 Whose is wisdom past expressing,  
 Knowledge past our power to tell :  
 Sooner count we earth's encreasing  
 When her pregnant bowels swell :  
 Sooner when waves roll rough and tempest  
 roar,  
 Number the sands, that raging crowd the shore :

*Strophe 3.*

All things are open to thy eyes,  
 Both where they flow, and whence they rise :  
 Yet if with one so wise and great,  
 'Tis granted me, dread king, myself to meet :  
 Hear what the *Centaur* hath to tell :  
 Destin'd the maid's, you fought this vale :  
 Hither thou cam'st her love to share,  
 And to *Jove's* gardens o'er the seas shall bear :  
 Thither thy \* people from their tides shall tend,  
 And to the vale-surrounded hill ascend,  
 Where rule from thee *Cyrene* shall receive ;  
 Now for thy sake glad *Lybia* to the fair  
 In golden domes reception waits to give,  
 And yield her of her spacious empire share.

\* *The Spartans.*† *Tenra.**Antistrophe*

PHOEBUS no choir, Cyrene, more divine,  
Nor state more favour'd, e'er beholds than thine :

Mindful for ever of the ravish'd dame

135

Whose wond'rous charms inspir'd and blest his flame :

And hence superior honours are bestow'd

By grateful sons of Battus on their God.

SING Io Pæan, sing the sacred found ;

The Delphian people to thy honour found :

140

What time thy golden arrows plenteous flew,

And the fell Python, dreadful serpent, flew :

Swift

*Antistrophe 3.*

There shall they rule, their laws the same,  
And joint command and empire claim,  
O'er realms for noblest beasts renown'd,  
O'er fields with fruits and fullest plenty crown'd.  
There with a son shall she be blest,  
Whom carried from his mother's breast,  
The golden-throned hours shall join

With mother earth to nurse, and make divine :

*Hermes* to them shall bear *Apollo's* race,

And on their laps the smiling infant place :

His rosy lips the well pleas'd nymphs shall bless,

With nectar and ambrosia heavenly food :

Which to his fire's and grandfire's place shall raise,

And make of men's delight the man, a God :

*Epode 3.*

The fields and flocks, his care shall claim,  
And *Aristæus* be his name."

Speaking thus to consummation,

*Cithæron* flutes the god ;

Swift is each immortal action,

Swift their flight and short the road :

Saw that day the deed unended ?

*Lybia* strait receiv'd the pair :

Both the golden bed ascend,

Blest, and both immortal there :

There her beauteous city guarding,

Fair *Cyrene* ever smiles,

Her *Carnean's* still rewarding

In the *Pythian's* sacred toils :

Thrice blest *Carnean* \*, whose renown can give

Fame to those realms, whence all their fame receive, &c.

Ver. 142. *And the fell Python, &c.*] The ascribing this exploit to *Apollo* seems evidently to have arisen from a corrupt tradition of what the Redeemer *was to do*, a tradition founded on the promise of God, that "the seed of the woman should bruise the serpent's head." The same (as was before remarked, note 34.) that this triumphant found of *Io Pæan*, took its original from this victory of the God over the serpent, which confirms the agreement noted above between it and *Hallelujah*, which is an acclamation of victory and triumph : as here the people are introduced singing this song of joy to their *Apollo* for the deliverance wrought by him, so in the *Revelation* xii. 9. we read, that when the great dragon was cast out, that old serpent called the devil and satan,—when he was cast out into

\* *Telephates*.



Swift from thy bow they pierc'd the monster's heart,

While still the people cry'd, "E lance the dart:"

Each shaft with acclamations they attend,

145

"Io, send forth, another arrow send:

"Thee thy blest mother bore, and pleas'd assign'd

"The willing Saviour of distressed mankind."

ENVY

into the earth and subdued, a loud voice was heard in heaven, saying, "Now is come *salvation and strength*, and the kingdom of our God, and the *power* of his Christ, &c. See ver. 13. and xx. 2, 3. It is observable, that *Callimachus* only explains the name *In*, and that of *emitting*, which nothing affects the explanation given in the before mentioned note: for *Παιων*, *Pæan*, must indisputably come from *παω*, *percutio, serio*, to *strike, emit. send forth*; and *Scapula* immediately says, "*Apollo* was called *Pæan*, *παρωτο παων*, *à feriendo, quod a sagittis Pythonem serpentem confoderit*." And we must remember, that *In* (however deduced) is finally derived from *Εἶμι*, *to be*, which comes from *Εω*, and whence is derived *ἔμμι*. See *Stephens's Thesaurus*, and *Scapula's Lexicon*. So that *ἔμμι*, *Je*, or reversed *Ej* immediately expresses the *essence, thou art*: and must be appropriated to the divinity, as before proved. The connection between *εω*, *εἶμι*, *ἔμμι*, &c. are well worth the notice of the critical and learned etymologist. I shall have occasion to speak more of *Python* in the hymn to *Delos*.

Ver. 147. *Thee, &c.*] The people in their acclamation to their triumphant deity do not merely say, *that he was born*, the *Saviour*, &c. or that his *father begat him a Saviour*, &c. but that his *mother bore him*,

— Εὖθε σε ΜΗΤΗΡ  
ΠΑΤΕΡ ΑὐΣΣΕΗΤΗΡΑ.

for we must remark, that according to the promise, it was the *SEED* of the *WOMAN* that was to bruise the *serpent's head*. I know not of any one word in the *English* language, which fully expresses *αὐσσεῖν* in the original; the ety-

mologists explain it by *Εὐθὲντα αὐτογάτας ἀνέσσειν*, *one that lends his assistance entirely of his own accord, without being called upon, or demanded, &c.* nor can I tell of any better method of expressing it, than "a willing, voluntary *Saviour* and *deliverer*," and I know not of any thing which can give us an idea of the word save his gracious name and mercy, *who loved us and gave himself for us*, Ephes. v. 2. a *ransom for all*, 1 Tim. ii. 6. who put away sin by the *sacrifice of himself*, Heb. ix. 26. and of his *OWN* *WILL*, begat us with the word of his truth, *James* i. 18. A learned friend observes, "That the true interpretation of *Gen.* iii. 20. will throw considerable light on this expression. The words are, *Adam* called his wife's name *Eve*, because she was the mother of all *living*. On merely reading our translation, there are few persons but take *living* for a word of the plural number, whereas it is really singular, and may be interpreted either *living* or *life* (*vivens* or *vita*). The learned Dr. *Hodges* (*Elibi*, p. 252, 3. 4to edit.) has the following remarks on this verse. "The word, says he, *Eve* ought to be rendered, *Adam* upon the promise being given) *called his wife's name CHA'FAH, because she was to be* (*futura esset*, says a commentator cited by *Boole*) *the mother of all or universal life*, as the original may, I had almost said, *must* be rendered.—*Eve's* name is undoubtedly derived from the verb *CHAL'AH*, as our translators inform us in the margin, which begins with a *Ch'eth*, whose explication, according to *Marius*, is to *make manifest, set forth, declare, demonstrate, exhibit, &c.* and is used in *Daniel* for a particular exhibition and declaration, of those eventual realities, which were

ENVY, grown pale with self-consuming cares,  
 Thus shed her poison in APOLLO's ears : 150  
 " I hate the bard, who cannot pour his song,  
 " Full as the Sea, and as the torrent strong,"  
 The fiend APOLLO scorning, spurn'd aside  
 With angry foot indignant, and replied :  
 " Headlong descends the deep Assyrian flood, 155  
 " But with pollution foul'd, and black with mud ;

" While

were adumbrated and enigmatically represented in *Nebuchadnezzar's* dream. It is evident, I think, that the words when first delivered were understood by *Eve* in \* this sense from what she says upon the birth of *Cain*, *I have gotten the man, the Jehovah*, as the words are rendered by very learned men. See *Glassius*, *Pool*, *Hutchinson*, &c. Had *Eve* attended to every particular of this prophecy, she would have looked farther for the completion of it. A mother *only* being mentioned as being to have the sole honour and blessing of producing this *universal* life (who was properly so called, as he was the author and giver of life) she might have inferred, that *Cain* could not be the promised seed, since he was conceived by *Adam's* knowing her. A future *Eve* was therefore pointed out, who should produce a man without the assistance of man, and so be a mother in an exclusive sense. This man, or production was likewise to be *all*, or *universal* life, the fountain of life, or restorer of immortality."

Hath not the poet preserved the tradition with remarkable exactness? He does not say, εὐδὺ ἐγενεὶ σωτήρης, thou wast born the Saviour, &c. but εὐδὺ σε μήτηρ γένει' ἀσωτήρης, thy mother bore thee a Saviour, &c.

Ver. 149. *Envy*, &c.] It has been imagined by many commentators, that this was a secret insinuation of the attempts made by some *envious* person to depreciate *Callimachus* in the eye of his patron and *Apollo*, *Ptolemy*, and of the fruitlessness of the attempt ; and this opinion is confirmed by what *Callimachus* says of himself, that he sung κρίσσονα βασκανῆς. His enemies took the handle from the minuteness of our author's genius, and the smallness of his performances : he always profest himself a great admirer of conciseness, the βραχυλογία, and is said to have had constantly in his mouth μέγα βιβλίον, μέγα κακόν, a great book, a great evil. It is moreover conjectured, that the author in the words of *envy* alludes to some poem well known in his times, probably the *Argonautic* of his cotemporary *Apollonius Rhodius*, between whom and *Callimachus* there appears to have been great jealousy ; whose *Argonautics* he might well characterise by the title of ποτος, as their subject is principally the expedition in the *Euxine sea*, and as that poet begins them thus,

— Ἀρχόμενος σὺν Φοιβῇ, &c.  
 Μνηστὲρι δὲ ΠΟΝΤΟΙΟ κατὰ τοῖα, &c.

\* And I leave it to the reflection of every considerate reader; whether the sense here proposed be not much more pertinent to the then state of man, than that in which they are, I doubt, commonly understood. J. P.

“ While the Melissæ sacred waters bring,  
 “ Not from each stream, but from the purest spring,  
 “ From whose small urn the limpid current rills  
 “ In clear perfection down the gladden’d hills.”

160

HAIL king, once more thy conquering arm extend,  
 To final ruin rancorous Envy fend!

The scholiast informs us, that *Callimachus* was absolutely compelled by these reproaches of his enemies, to write a long poem, which he called *Hecale*. The *Melissæ* were the priestesses of *Ceres*. Mr. *Prior* has wandered very widely from his author in the conclusion of this hymn: nay, and indeed in the beginning of this speech of *Envy*'s to *Apollo*, whom the poet introduces, as insinuating privately into the ears of the God her bitter venom; in a manner beautifully described by Mr. *Pope*;

Willing to wound, and yet afraid to strike,  
 Just hint a fault and *hesitate* dislike.

Mr. *Prior* thus renders the passage,

Envy thy latent foe suggested thus,  
 Like thee I am a power immortal: therefore  
 To thee dare speak: how canst thou favour  
 partial

Those poets, &c.

And the last line,

καὶ ἐν αὐτῇ ὁ δὲ Μῦθος, ὡς ὁ Φδορος εἶδεν νεοίτη.

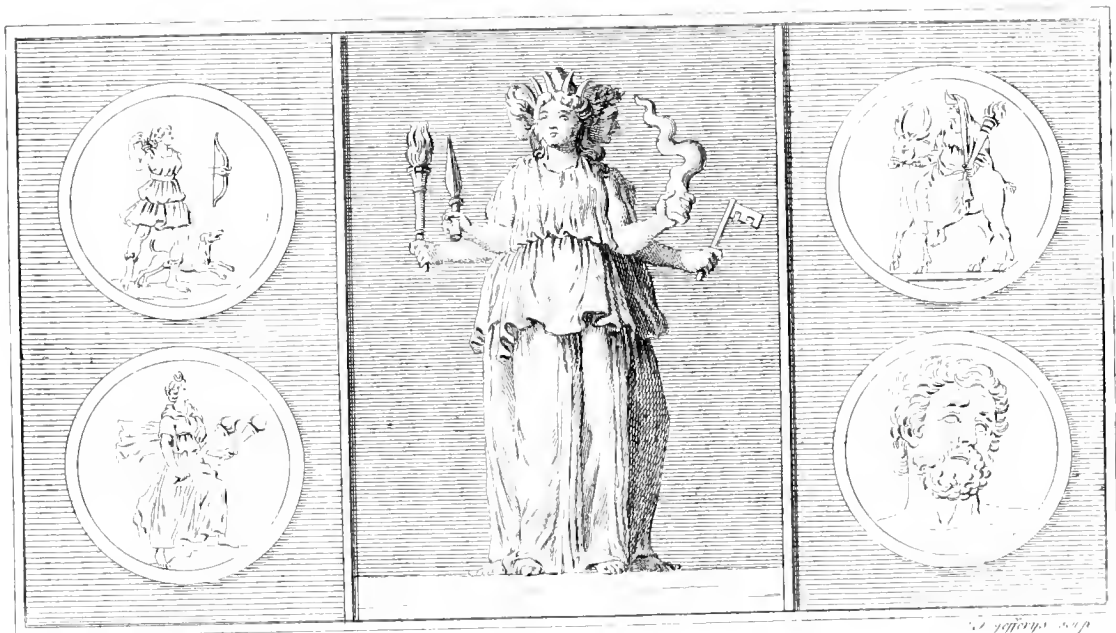
he thus enlarges upon, which, for the beauty of the poetry, I subjoin, though it is by no means a translation of *Callimachus*.

To *Apollo*, mighty king: let envy  
 Ill-judging and verbose, from *Leibe*'s lake  
 Draw tuns unmeasurable, while thy favour  
 Administers to my ambitious thirst  
 The wholesome draught from *Aganippe*'s  
 spring,  
 Genuine, and with soft murmurs gently riling,  
 A down the mountains where thy daughters  
 haunt.

159

Thus I have gone through this celebrated and excellent hymn, in which are found many remarkable passages, such as I fear, are not to be paralleled in those which follow: if from any of them, the least light is thrown on any part of scripture, however small, I shall rejoice, and think my labours not wholly in vain.

*End of the Hymn to APOLLO.*



T H E  
Third H Y M N of CALLIMACHUS.

\* To DIANA.



ODDESS, delighting in the sylvan chace,  
The bow, the quiver, dance and mountain sports,  
Goddeſs of woods, DIANA, thee we ſing;  
Woe to the bard whoſe ſongs forget thy praiſe!

Thee will we ſing, and hence begin the ſong;

5

How,

\* *Hymn to DIANA.*] The poet having ſung the praiſes of *Apollo*, proceeds next to ſpeak of his ſiſter *Diana*, whom he makes it a point of religion to celebrate, and a duty incumbent upon the poetical ſons of *Apollo*, not to forget the ſiſter of their God: ſo greatly eſteemed as ſhe was amongſt mankind; nay, and even honoured with the title of *Soteriſa*, as that of *Saviour*, was given to her brother. See hymn to *Apollo*, ver. 62, and 147. By *Diana*, in the heathen ſyſtem, it is well known, is meant the *moon*,

whom with the *ſun* and *ſtars* we are aſſured, from infallible truth, the antient idolaters worſhipped. “ And left thou liſt up thine eyes unto *heaven*, and when thou ſeeſt the *SUN*, and the *MOON*, and the *STARS*, even all the *hoſt of heaven*, ſhouldeſt be driven to worſhip them, &c. *Deut.* iv. 19. comp. *Job* xxxi. 26. The reader muſt not expect to find ſo many beautiful alluſions to revelation in this hymn as in the former, which abounds with fable, and as being principally narrative, is of neceſſity not ſo inſtructive in

How, when a prattler on the thunderer's lap,

The little Goddeſs thus addreſt her fire :

—“ Be vow'd virginity thy daughter's lot,

“ She

in religious truths: yet it wants not beauties, and has been always justly esteemed as an incomparable piece of poetry. The word which I have rendred *sylvan chace* in the first line is, in the original λαγωβολιαι, wretchedly translated *Retia* in the *Latin* version: the proper sense of the word is *hunting of hares*, but according to no uncommon custom, it is applied from that species of it, to *hunting* in general, as ελαφηβολια, which though commonly used for *hunting in general*, signifies in particular *stag-hunting*.

DIANA's speech ] *Frischlinus* is ingenious enough in his annotation on the following speech: The poet, says he, puts a speech into the mouth of the Goddess entirely becoming her: her petitions are all such as *Diana* might ask; and more, I think they may all be understood of the moon, *Quæ quidem omnia de luna aptissimè intelligi possunt: hæc enim semper virgo est, &c.*

“ She is *always a virgin*, because she always retains the same vigour of age, and never grows old : for the heavenly bodies do not experience that mutation and metamorphosis, which other frail and passing things, subject to many corruptions, experience. She is said to *emit her darts* or arrows, and to hunt wild beasts, because, with her rays *sent forth* and dispersed in the night, she enlightens these lower regions, and supplies them with moisture, and the proper power of increase and vegetation. She is most patient and enduring of *labours in her course*, because the moon in her period, which she performs with admirable swiftness, is never wearied: she is *accompanied with many nymphs* and attendants ; because when she shines in the night, she is on all sides surrounded with stars ; she is in fine, *montium custos, nemorumque virgo*, the guardian of the mountains, and virgin Goddess of the groves ; because, when she arises she seems to us to arise from the mountains, when she sets, to descend down into them.” Of the power of the moon in *vegetation* we are informed from the scriptures, where we are told of the *precious things sent forth by the moon*, Deut. xxxiii. 14. and

Pliny remarks, that *crescente luna frumenta grandescunt*.

Ver. 8. *Virginity*] Her first petition is for perpetual virginity, which *Ovid* tells, was afterwards a request of *Daphne's*,

*Da mihi perpetuâ, genitor charissime, dixit,  
 Virginitate frui—dedit hoc pater ante Dianæ:*

Then casting round his neck her tender arms  
Sooths him with blandishment, and filial  
    charms :

Give me, my lord, she said, to live and die,  
A spotless maid, without the nuptial tie:  
'Tis but a small request; I beg no more  
Than what *Diana's father* gave before.

DRYDEN.

*Paul Voet*, is a little severe upon the ladies in his note on this place : " For, he says, women are chaste, not thro' choice and good will (being very frail in their own natures) but by necessity; and therefore *Diana* begs to be chaste, while it was scarce possible for her to be so." And indeed, " vows of virginity should well be weighed : " since even this chaste of chaste ones, this *Diana* herself has been taxed of cancelling her vow with *Endymion* ! however, mythologists have endeavoured to clear her from all aspersions, by shewing us the meaning of this allegory; and amongst the rest the most ingenious lord *Bacon*, whom see in his *Sapientia Veterum*, under *Endymion* *five gratissus*. See also *Banier's* mythology, vol. 1. p. 45 and 77. where this matter is accounted for rather nearer the truth than lord *Bacon's*. *Homer* has a passage in his hymn to *Venus*, similar to this of our author :

But bright *Diana Venus* ne'er could move,  
To taste the sweets and own the pow'r of love:  
The virgin Goddess still unconquer'd roves,  
And with her lays of freedom charms the  
groves:  
The chase, the choir, the dance engage her  
foul,  
And states where virtue and religion rule.

“ She cry’d, my father : and for numerous names

With thy DIANA let not PHOEBUS vie.

10

Be mine the bow, the quiver : not from thee

Those arms I ask : permit but the request,

The swarthy Cyclops shall perform the task,

Point the wish’d shafts and string the flexile bow :

Let me bear light : and chace the flying game

15

Down to the knee in welted tunic clad.

Of Ocean’s daughters, fixty lovely nymphs,

Who yet have seen, but thrice three summers bloom,

Young

Ver. 9. *For numerous names.*] Amongst the several causes that have introduced so much confusion in the heathen system of religion, there are few have been more prejudicial than this beforeus, namely, The great variety of names, whereby they address their Gods. From hence it is, that such a mob of nominal deities have proceeded : for those names, which were only used as epithets and characteristics of the several properties, actions, and benefits of the same god, afterwards were thought to denote different deities, and by that means multitudes of unheard of beings were introduced. We may remember, that *Callimachus* assigns this honour to *Apollo* of having many names. See ver. 100. of the hymn to *Apollo*.

“ This is that πολυλογία, much speaking, and vain repetition, says *Grævius*, which Christ condemns in the prayers of the heathens, *Matt.* vi. 7. for the heathens particularly affected this, and not only the *Greeks*, but also all the eastern nations. Hence *Selden de Diis Syriis* hath observed, that amongst the *Arabians* their hymns to God were stuffed with names only, appertaining to the deity, insomuch that above an hundred names were gathered together, without any single expression, except these of invocation. See more concerning this πολωνυμία in *Selden*.”

We need not go so far as the *Syrians*, since every reader of the hymns of *Orpheus* must necessarily observe, that they consist of nothing beside these names and appellations of the deities to whom they are address, and whose attributes they record.

Ver. 15. *Let me bear light.*] This petition of *Diana*’s is doubtless applicable to the moon : and best explained by the antient remains we meet with, where she is represented with a moon, and two torches, whence she had the name of “*Δαδευς*, torch-bearer, as well as *Φωσφορος*, light-bearer ; which last was often given to *Minerva*, because, as *Proclus* explains it, she, as it were, lights in the soul the fire of understanding ; but to *Diana*, because she brings to light the hidden secrets of nature. To explain these attributes, vestments, &c. of *Diana*, I have given the antient coins, as the best commentary on the author.

Ver. 17. *Ocean’s daughters.*] *Hesiod* reckons up a goodly company of these daughters of *Oceanus* and *Tethys* ; and adds, that they were in number three thousand.

— Πολλὰ γὰρ μὲν εἰσι καὶ ἄλλαι  
Τρεῖς γὰρ χίλιαί εἰσι τανυσφύοι Ωκεανίδαι.

See *Hesiod*, *Θεογονία*, ver. 364. and *Banier*’s Mythology,

Young and unspotted all, to join the dance  
 My lov'd compeers appoint : and from the banks 20  
 Of Amnifus a train inferior fend  
 In number and degree, attendants meet  
 My buskins to provide, or careful tend  
 My faithful dogs, when, wearied from the chace,  
 Their mistress lays her usefess quiver by. 25  
 Each mountain be my dow'r : and, wherefoe'er  
 Thou wilt, allot one city to my charge :  
 Midst mountains my abode, rare shall the din  
 Of populous cities grate my peaceful ear :  
 Then only, mixing with the mortal croud 30

When

thology, vol. 1. p. 114. of these, according to our poet, *Diana* desires sixty for her companions, and *Gratius*, who says,

*Adscivere tuo comites sub nomine divæ  
 Centum omnes nemorum, centum de fontibus  
 omnes,  
 Naides ———*

is nearly consonant to him ; for she had twenty of the *Amnisian* nymphs, so that all together make up almost the hundred.

Ver. 19. *Young and unspotted.*] The original is

Παῖδας ἐννεπείας, παῖδας ἐν πᾶσι παιδᾶς ἀμύττης.

where *Spanheim* observes, that the zones or *μῦραι*, were given only to those virgins who were marriageable, *Virgo maturæ* ; and taken from them, or according to the known expression, said to be *loosed* (*solvi*) when they were

going to lose their virginity. Hence in the *Greek* poets they are often called *Παρθενικαὶ μῦραι*, and in *Latin*, *Zonæ virginæ*. *Medea*, meaning to say she was still a virgin, speaks thus in *Apollonius*,

My zone still unpolluted and unloos'd  
 Still pure, as in my father's house, remains.

So that these *Oceaninæ* are not called *ἀμύττης*, because they had lost their zones and virginity, but because they had not yet received the virgin zone, being yet too young for marriage."

Ver. 20. *The banks of Amnifus.*] *Amnifus* was the name of a city, as well as a river of *Crete*, the nymphs belonging to which were called *Amnisfades* ; twenty of whom *Diana* here desires for her maids, for that is the meaning of *Ἀμφιποδῶν* in the original, as their office confirms. *Diana* was said to have been begotten in this city, and frequently to bath in the river.

When women torn with child-bed's throbbing throws

DIANA's aid implore : to me this lot

Immediate on my birth, the Fates assign'd,

For that, without a mother's pangs brought forth,

Who in my birth or bearing ne'er knew woe !”

35

—She spake and to confirm her words uprais'd

Her little hand, attempting fond to stroke,

With adulation sweet, her father's beard :

Oft

Ver. 31. *When women, &c.*] *Dianam autem et lunam eandem esse putant, &c.* Luna, a lucendo nominata sit : eadem est enim lucina. Itaque ut apud Græcos Dianam atque luciferam sic apud nos Junonem lucinam in pariendo invocant ; quæ eadem Diana omnivaga dicitur, non a venando, sed quod in septem numeratur tanquam vagantibus : Diana dicta quia noctu quasi diem officeret. Adhibetur autem ad partus, quod se maturefcunt aut septem nunquam aut plerumque novem lunc cursus : qui, quia mensa spa in conficiunt, menses nominantur. Cicero de Nat. Deorum. c. 27. lib. 2. We learn from this passage of Cicero, what hath been before advanced, note 1. that Diana and the Moon are one ; and that the names Luna, Lucina, &c. are derived from *shining*. That she is called *omnivaga*, or said to *wander every where*, not from *hunting*, but because she is numbred amongst the seven *wandering* or *erratic stars* or *planets*. That she is called *Diana*, because she makes a kind of *day* in the *night* ; and particularly, that she was invoked to the assistance of child-bearing women, because births are perfected in seven, or at the most, in nine of her courses, &c.” There might possibly be many other reasons given for this fable of the Moon's or Diana's assistance to travailing women ; whose influence upon their bolls did not escape the ancients, and whose *months* are still their slated reckonings, &c. “ The Fates are very properly mentioned by Callimachus (as Aschæm observes) with Diana Lucifera : Εὐα-  
τοῖα παρὰ θεῶν μοῖραι, is an expression of Pindar's in his 7th Nemean Ode (the first line) and again, speaking of Eratree's bringing forth, he says,

*Apollo* caused the *Fates* and *Lucina* to be present at it ;

*Lucina* and the *Fates* consenting

To *Apollo's* fond request,

All the mother's pangs preventing

With the darling offspring blest.

OLYMPIC the 6th.

And *Anton. Liberal.* in his metamorphoses, speaking of *Alcmena*, says, Μοῖραι καὶ Εὐκλείδεια πρὸς ἡγερν τῆς Ἡρᾶς κατειχόν ἐν ταῖς ὥδισι τὴν Ἀλκμήνην. And this observation will (by the way) throw light on that passage in *Horace*, where after invoking *Ilithyia*, he speaks of the *Fates*—*Vosque veraces cecinisse paræ.*—See the secular poem.

Ver. 35. *Who, &c.*] In the hymn to *Jupiter*, he speaks of the birth of that deity by *μεγαλῶν ἀπέθνηκατο κόλπων*, and here, of *Diana's* by *φίλων ἀπέθνηκατο κόλπων* ; and that *αμογήν*, without any pangs of labor : for, says *Madam Dacier*, *Héroïne sine dolore pariunt* : “ Heroins bring forth without labour.” But surely, that learned lady did not consider the case of *Latona*, fully mentioned in the next hymn, when she brought forth *Apollo*, as well as that of *Alcmena's* hinted at in the last note. It may be necessary just to observe (that the reader may enter the better into the meaning of the subsequent lines) that that there was none so great a mark of blandishment and affection amongst the ancients, as *stroking the beard* : as on the contrary, none so great an affront as *plucking it* : numberless instances of each abound in the classics. *Virgil* gives us a description of *Jupiter's* smile, not unlike this of our author. *Oh subridens.* *Æneid.* 1. ver. 258.



Oft fruitless : when a soft parental smile  
 His brows o'erspreading, thus he answer'd bland : 40  
 “ When heaven's immortal beauties crown my joys,  
 “ With such a progeny—proud queen of heav'n,  
 “ Welcome thy jealous ire!—enjoy, sweet maid,  
 “ Thy every fond request : nor thine alone,  
 “ Still more and greater will thy father add ! 45  
 “ Of ways and ports inspectress thou shalt view  
 “ Innumerable statues to thy honour rais'd :  
 “ To thy protection and thy care assign'd,  
 “ Sole tutelary guardian of those states,  
 “ Be thrice ten cities—these thy name shall bear, 50

“ Mark

To whom the father of th' immortal race,  
 Smiling with that serene, indulgent face,  
 With which he drives the clouds, and clears  
 the skies,  
 First gave a holy kiss, and thus replies.

DRYDEN.

Ver. 41. *When, &c.*] The whole heathen mythology abounds with tales of *Juno's* jealousy; and indeed, she seems to have had good cause, from the multitude of amours and gallantries of her husband. The God here exults over her, and triumphs in his debaucheries, the produce of which was so amiable a daughter as the chaste *Diana*. To make their supreme thus prone to lust, however mythologists may attempt to account for it, is doubtless highly blameable in the ancients, but to shew him exulting in the sin, admits of no excuse. I am persuaded, or at least, so I would persuade myself, that *Callimachus* meant the passage as a satirical sarcasm; taken in that sense, it is really admirable; and

the words, well considered, seem to convey some thing of that sort: though *Frischlinus* imagines it expressive of the greatest affection and tenderness. *Plena affectus patris ac summe benevolentie responsio, &c.*

Ver. 46. *Of Ports, &c.*] I have made bold to transpose the order of the lines here, for reasons which will easily strike an *English* reader, and I doubt not will be satisfactory. “ *Jupiter* too, as the learned *Spanheim* observes, was called *Αμεινοκτορος*, as well as *Venus* *ἡ ἀπορρηγία*; so that this was no mean appellation. He thinks *Diana's* title may be referred to the moon, who is said to rise from, and set in the sea, by the poets; so *Valerius Flaccus*—*Divā separiferas quæ nunc trahis aquare bigas*—or to that power attributed to her over all sublunary things, as well earth as sea.” But it seems rather, that she was said to preside over *ports* on account of her influence over the tides, of which it is too well known to say any thing here that the moon is the principal cause.

“ Mark of distinguish’d favour—nor alone  
 “ In these be honor’d: various more remain  
 “ On isle and continent where thou shalt share  
 “ In common with heaven’s synod, holy rites,  
 “ And reverence due of altars, fanes, and groves.”

55

Speaking his awful head the thunderer bow’d,  
 And ratified his promise with the nod.

SWIFT to Dictynna’s mount the Goddess flies,  
 To Ocean thence, her lovely choir to chouse,  
 Young and unspotted all, a virgin train,  
 Who yet had seen but thrice three summers bloom.  
 In murmuring joy Cæratius’ stream roll’d on,  
 And o’er his urn old Tethys smiling hung,

60

When

Ver. 55. *Altars and groves.*] The poet places *βωμοί*, altars, before *ἀόσέα*, groves, the consecration of which is generally thought to have been antecedent to that of temples and altars: these dark and venerable retreats cast a solemn awe over the minds of the worshippers, and their gloomy silence added much to the solemnity of the Pagan ceremonies. It was an universal custom to have these groves round the temples, and so distinguishing a part of the heathen idolatry, that the worshippers of the true God were particularly forbidden the use of them. See *Deut.* xvi. 21. *Exod.* xxxiv. 13. *Deut.* xii. 2 *Kings* xxiii. 6. See also the ingenious Abbé *Banier*’s curious chapter of the sacred Groves, b. 3. c. 7. vol. 1.

I shall have occasion to speak more of the sacred groves hereafter in the hymn to *Ceres*, where we have an account of her sacred grove cut down, and polluted by *Erychthon*. See the hymn, ver. 33, &c.

Ver. 58. *Dictynna.*] It may be asked, why went she to this mountain first? Why not to the ocean immediately? Probably it might be to take possession (if we may so say) of her new dominions, and particularly of this favorite mountain: but more probably, as this mountain was near the sea, to the west of *Crete*, the poet only tells us, the part of the sea she went to.

Ver. 62. *Cæratius.*] Was not only the name of a river in *Crete*, but also the noble city *Gnofsus*, near which it flowed, was thence called *Cæratius*. *Callimachus* very artfully mentions such places as particularly worshipp’d *Diana*; such was *Gnossus*; otherwise, why should he not have mentioned any other city, river or mountain than that he has done? *Arte valet*, was *Ovid*’s character of him, and there is undoubtedly peculiar elegance and nicety in this method.

Whenas they view'd their favor'd race advance,

And bright DIANA lead the nymphs along.

65

Hence to the Cyclops passing, those she found

In Lipara's isle (then Meligunis nam'd,

Now Lipara) crowding round a trough immense

That huge vulcanian anvils groaning bore :

Enormous

Ver. 68 *A trough.*] Ποτιστήν, *aquarium*, a trough for water, as ποτιστήριον is translated from the LXX in our Bible, *Gen.* xxiv. 20, 30, 38. *Virgil* has a fine simile in his 4th *Georgic*, which he has in a great measure repeated in the 8th *Æneid*, concerning the *Cyclops*, and which, as illustrating *Callimachus*, I shall produce :

*Insula sicaniū juxta latus æoliamque*  
*Erigitur Liparen, &c.* *Æn.* viii. 416.

Amid th' *Hesperian* and *Sicilian* flood  
All black with smoke, a rocky island stood,  
The dark vulcanian land, the region of the  
God.

Here the grim *Cyclops* ply, in vaults profound,  
The huge *Æolian* forge, that thunders round :  
Th' eternal anvils ring, the dungeon o'er ;  
From side to side the fiery caverns roar :  
Loud groans the mass, beneath their pond'rous  
blows,

Fierce burnt the flame, and the full furnace  
glows :

To this dark region from the bright abode  
With speed impetuous flew the fiery God.  
Th' alternate blows the brawny brethren deal,  
Thick burst the sparkles from the tortur'd steel.  
Huge strokes rough *Steropes* and *Brontes* gave,  
And strong *Pyraemon* shook the gloomy cave.

Swift as the word (his orders to pursue)  
To the black labours of the forge they flew,  
Vast heaps of steel in the deep furnace roll'd,  
And bubbling streams of brass, and floods of  
melted gold.

The brethren first a glorious shield prepare,  
Capacious of the whole rutulian war :

Some orb in orb the blazing huckler frame,  
Some with huge bellows rouse the roaring  
flame :

Some in the stream the hissing metals drown'd,  
From vault to vault the thund'ring strokes  
rebound,  
And the deep caves rebellow to the sound.  
Exact in time each ponderous hammer plays,  
In time their arms the giant brethren raise,  
And turn the glowing mass a thousand ways.

PITT.

*Homer*, in his *Odyssey*, book 9. hath given us  
a large account of the *Cyclops* : of the monster  
*Polyphemus*, he says,

A form enormous ! far unlike the race  
Of human birth, in feature or in face ;  
As some lone mountains monstrous growth he  
stood,  
Crown'd with rough thickets, and a nodding  
wood.

POPE.

So *Callimachus* compares each one of them to  
mount *Ossa*. *Hesiod* informs us, they were called  
*Cyclops*, Κυκλωπες, from having their one eye in  
their forehead :

Μενος δ' ὀφθαλμος μεσσω επεκειτο μετωπω.  
Κυκλωπες δ' ονομασαν επανυμοι, ερεκ' αρα σφιν  
Κυλοτερης οφθαλμος εις εικειτο μετωπω.

And *Virgil* in his 3d *Æneid*, ver. 635. compares  
these eyes to a shield, &c.

I 2

Then—

Enormous work ! which Neptune thy commands 70

Urg'd to performance—wond'rous was the toil !

SIGHT so deform, dread monsters huge in bulk

As Ossâ's cloud-capt hills (from whose fierce front

One blazing eye, broad as a fourfold shield,

Horribly stern, (shot terror) every nymph 75

Astonied views ; but breathing discord harsh

When the loud bellows, as the north-winds roar

Tempestuous, echoed to the deep-fetch'd groan

Of every Cyclops, laboring to the blow ;

Reverberating hoarse, with horrid din 80

From loud resounding anvils, as the weight

Of ponderous hammers with alternate force

Descended thundering on the tortur'd bras :

Ætna re-echoed, tho' Trinacria's realms,

The

Then —

Plunge the sharp weapon in his monstrous eye :  
His eye, that midst his frowning forehead shone,  
Like a broad buckler, or the blazing sun.

PITT.

*Angolici Clypei, aut Phæbeæ lampadis instar.*

Soon after Virgil calls him,

*Monstrum, horrendum, informe, ingens !*

Ver. 84. *Ætna, &c.*] It is worth observing, how beautifully the author rises upon us : *Ætna* first receives the shock, which extends itself through all *Sicily*, then reaches the shores of

*Italy* : from thence it passes to *Corfu*, and shakes the whole island to its centre. *Claudian*, speaking of *Pisto*'s striking the rocks of *Trinacria* with his sceptre, has something like our author,

*Saxa ferit sceptro : scindit tonuere cavernæ  
Turbatur Lipare, stupuit fornace reliæ  
Muciber, & trepidus dejecit fulmina Cyclops.*

But in this passage *Claudian* is greatly inferior to *Callimachus* : as he descends from the greater to inferior circumstances, and limits the imagination : for though there is particular beauty in his *stupuit fornace reliæ Muciber, & trepidus dejecit*

The noise responsive rung, loud thunder'd back 85  
 From fair Italia's coasts, till bellowing round  
 To Corfica it reach'd, and shook the isle.  
 No wonder then, seiz'd with uncommon dread  
 The nymphs unable to sustain the shock,  
 Stood trembling and aghast : for not in heav'n 90  
 The daughters of the deities behold  
 The monsters unappal'd : but when her child  
 Wayward the mother views—the Cyclops strait,  
 Arges or Steropes she calls : whose forms  
 Besfooted Hermes takes : the frightened babe 95

Its

*dejecit fulmina Cyclops*; yet here we are at a stop; all is quiet; we can go no further: Whereas, when our author so nobly encreases upon us, we know not where he will hurry us, nor where the wonderful clamour will end; — it echoes round to *Sicily*, to *Italy*, to *Corfica*, and we may even conceive the whole world put in agitation by the warmth of the poet's fancy — all earth to shake to its very center.

Ver. 90. *For not, &c.*] *Spanheim* observes, that this is the only example he ever met with of the custom of mothers frightening their children with the name of the *Cyclops*: Our author tells us, that the daughters of the Gods, when refractory, were silenced by calling the *Cyclops* to them; and because 'says *Mad. Dacier*' the *Cyclops* had no habitation in heaven, *Mercury* appears from a secret place *δαματος ἐκ πυκνότητος* with his face all besmeared and besfooted *σποδὴν κεχρημένος αἰθήρ* to terrify them. The name of king *Richard*, our historians tell us, was equally terrible, and served to the same purpose. It may be suspected that this passage is rather low, and bordering upon the *infantile*: and in truth, considered merely in its plain sense, I cannot well relish it; what can be the origin,

or foundation of it, I know not; nor can pretend to offer the least distant conjecture: all the commentators here leave *Callimachus* at the mercy of the reader; I must necessarily do to too, reminding him, that possibly under this veil some thing instructing is hid, *more is meant than meets the ear*; and in judging of such passages candor should especially guide us. See *Mr. Locke*, book 3. c. 9. *Κεχρημένος* is for *κεχρημένος, μευπαμένος*, *obsitus & sordidatus fuligine*, as *Hesychius* explains it: so that it is very well adapted to the sense of the author, and in very proper words, which ought to silence all the *emendations* of critics, when in reality there wants none of them. The *Manducus* and *Lupus*, as is well known, were words used to fright children with by the ancients. See *Dionysius* upon *Terence's Lupus in Fabuli*, and *Theocritus Idyll. 15. ver. 40.* where the mother, to keep her child at home says,

Οὐκ αἶψα τὸ τέκνον' Μερμάρ, δακνὸν ὑπέρως.

Dear chuck, you must not go, my deardelight,  
 For there are *bug-bears*, and the horses bite.

CREECH.

Its head hides trembling in its mother's lap.

But thou DIANA, scarce three summers old,

(What time Latonia bore thee in her arms

To Lipara's Isle, that Brontes might bestow

The proffer'd natal gifts) he on his knees

100

Smiling receiv'd thee—when from his rough breast

The hair thou dauntless pluckedst: there the skin

Produc'd no future harvest, still despoil'd,

As by the wasting Alopecia's power.

Now too thus undismay'd, was urg'd thy suit,

105

While o'er the cooling bras the monster's gaz'd.

“ Cyclops, haste, form me a Cydonian bow,

“ Shafts, and a founding quiver; for I claim

“ No less than PHEOBUS, my descent from Jove.

And

Ver. 100. *Natal gifts.*] *Οπτηρια, natale donum*, which it was the custom amongst the antients to give *speſtandi causa*. They are sometimes the same with *ανακαλυπτηρια*, the gifts which were given the bride when she was unveiled, the third day after marriage. *Vulcanius. So Nonnus*

ΗΡΑΝΗ σὺφεν ἐργον, ὅπερ καμὲ κνυττογεννη,  
Τοξευτηριος ἔρωτος ὁπως ὀπτηριον εἶη.

The work which *Vulcan* for bright *Venus* form'd  
A natal present for the God of love.

*Brontes*, i. e. *Vulcan*: and we find from this passage in our author, that this was a name of *Vulcan*. The original of the 102d verse is very expressive of the violent pulling the hair from

*Vulcan's* breast: *Ωλοψας δὲ βινυφι*: the word *ωλοψας* conveys the *sound*: I know not of any to answer it better than that in the text.

Ver. 104. *Alopecia.*] *Αλωπηξ*, so the author calls that disease, which *makes the hair fall off the head*. See *Pliny's* Natural History, l. 28. c. 11. There are two reasons given for this name: the first, *quod* (*Αλωπηξ*) *Vulpes simili aspelui maxime obnoxia est*—the second (and that mentioned by the scholiast) is, because wherever a fox stales, that place becomes barren. *Frischlinus*, as *Spanheim* observes, is mistaken when he says, *Αλωπηξ* is by analogy for *Αλωπικια*: since the disease is by *Hippocrates* called *Αλωπηξ*. *Libro περι αιδων.* Sect. 9.

“ And if perchance some savage huge and vast 110

“ A victim to my shafts hereafter fall,

“ That victim shall be yours : the glorious prey

“ Shall glut the Cyclops with a rich repast.”

She spoke, 'twas done ; commanded, and was arm'd.

FORTHWITH th' Arcadian Gods retreat she fought : 115

Nor fought in vain : for'midst his bellowing dogs

A

Ver. 114. *She spoke.*] *Ἐπεως, αἱ δ' ἐπέσσαν* αὐτὰρ δ' ἐπέσσαν Δαίμον. The line before us is beautiful and excellent : That famous passage which *Longinus* quotes from *Moses* bears great similitude to this, in the celerity of the performance. *Let there be light*, says God, *and there was light* : though, as Mr. *Smith* observes, there is peculiar beauty in the manner *Longinus* quotes it. “ God said—What? Let there be light, &c.—That interrogation between the narrative part and the words of the Almighty himself, carries with it an air of reverence and veneration. It seems designed to awaken the reader, and raise his awful attention to the voice of the great Creator.” There is a passage of almost equal excellence in the *Psalms*—“ for he spake, and it was done ; he commanded, and it stood fast.” *Callimachus* wants nothing but the grandeur of the subject to render his passage as truly sublime. However, it is a striking instance of our author's distinguishing excellence and characteristic conciseness. *Elegans & præclarus omnino hic versus, quo uno, imperata à Diana Cyclopilus Tela : eadem ab iis continuo fabrefacta : usque induita jam dea in uitur. Cujus planè insignis veloci'tates, seu tam multa paucis adeo verbis completentis hic poetæ nostri locus, meruisset utique at à Longino, aliisque sublimis maxime dictionis magistris non fuisset prætermisus.* So *Spanheim*.

Ver. 116. *For'midst, &c.*] The following lines from *Grætius*, will cast some light on this awkward employment of the God *Pan* :

*Ergo ubi plena suo rediit victoria fine  
In partem prædæ veniat comes, & sua norit  
Præmia : sic operi juvent invisisse benigno.*

L. 1. ver. 246.

And these again from *Grotius*, will illustrate our author here too,

*Hic et semiferam thorum de sanguine prolem  
Finxit. Non alio major (sub) pectore virtus :  
Seu norit voces, seu nudi ad pignora martis.  
Thoes commissos (clarissima fama) leones  
Et subire astu, & parvis domuere lacertis.  
Nam genus exiguum, et pudeat quam informe  
fateri*

*Vulpinâ specie, tamen huc exacta voluntas.*

L. 1. ver. 253.

We shall very little doubt of the spirit and fierceness of these little beasts, who daily see such instances of it : Sir, *R. Blackmore's Fustian*, may be almost excused, when speaking of them, he says,

Rais'd to the clouds the sprawling mastiffs fly,  
And add new monsters to the frightened sky :  
Some stretch'd out in the field lie dead ; and  
some

Dragging their entrails on, run howling home.

What I translate *Spartan* dogs, are called in the author *Κυνόεργα*, which the scholiast tells us, were so called from a place of the same name, *Cynosuris* in *Laconia* ; they were half dog, half fox. The excellence of the *Spartan* dogs is spoken of by all the classics : many passages

A lynx's flesh dividing, him she found :

Pleas'd from the pack, or ere the boon she asks

Selecting, he presents two hounds half white,

Three hung with ears that sweep the morning dew, 120

And one with various spots diversify'd :

All staunch the rous'd up lion fierce to seize

Blood-happy ; and indignant to the stall

The growling monarch drag ; seven more he gave

Of Spartan breed (all fleetier than the wind :) 125

To scent the flying fawn, the sleepless hare,

The branching stag, the fretful porcupine,

Or trace the footsteps of the bounding roe.

And

pages from which may be found in the 1st chapter of the 31 book of *Meursius's Miscellanea Læconica*, where he treats of the *Spartan* dogs, very fully ; and to which the reader, *desirous* of information on these subjects, is referred.

Ver. 125. *The sleepless hare.* Ου μυνοντα λαιγων is the original : where the author alludes to the common notion, that hares sleep with their eyes open : *Oculis patentibus dormiant lepores*, says *Pliny* ; and (as *Frischlinus* observes) *Ælian* tells us, “ it is natural to this animal to sleep with its eyes open :” whence by *Nicander* it is called *δρεκνους* (*quasi apertis oculis dormiens.*) And *Oppian* in his *Cynegetics* attributes *αγρυπνικα* *insomniam* to them.

Αυταρ εριγληνοι χαροπον κραπτειν οπωπαι  
Καθον αγκυπηνη κεκορυμμενοι ———”

and again he says,

—— εποτε γαρ δη  
“ εστι β εφ’ αρεσιν απαβρι ξαντες ιλυντοι.

From this notion arose the proverb of *lepus dormiens*, which, according to *Erasmus*, may be applied to those who pretend to one thing at the same time that they do another : *quadrat in eum, qui quod non facit, id facere se assumulat : aut quod facit id se facile dissimulat.* He adds, *neque perperam, opinor, dicitur et in timidos* : and indeed this seems to me the best and most natural meaning of the proverb ; taken in which sense I know none so good an explanation of it, as the inimitable *Shakespeare's* character of *Falstaff* in the 9th and 10th scenes of the last act of the first part of *king Henry IV.* If I remember right, *Chambers*, in his dictionary, informs us, that “ the eye of an hare is too big and round for the lid to cover it, even when asleep, so that the creature sleeps as it were on the watch :” and he adds, “ there is a disease called *lagophthalmia*, which arises from a contraction of the upper eye-lid, which prevents its being able to cover its part of the eye : so that the patient is obliged to sleep with the eye half open, after the manner of hares.” See his Dictionary.



AND now equipt to high Parrhasia's mount  
 The Goddess leads : where, wond'rous fight ! behold 130  
 Proud o'er the summit five tall stags advance,  
 Immense as bulls : their beamy antlers shone  
 With gold refulgent : rich Anaurus banks  
 Ere fed the lordly beasts : fight so august  
 With pleasing admiration, as she view'd, 135  
 Raptur'd the Goddess cries : " A prey like this  
 Well merits our acceptance, well deserves  
 † DIANA's first gift-offering to be made."  
 Light o'er the unbending turf the Goddess flies,  
 Five was the sum : and four she quickly caught 140  
 To whirl her flying charriot ; but the fifth,

A future

Ver. 132. *Their beamy antlers, &c.*] Horned animals were consecrated to the moon, we find as well as the sun. See Hymn to Apollo, ver. 85.

Ver. 135. *With pleasing admiration.*] *Εραφίς* is properly translated by *mirata es*, *θαυμάσας*, *obstupuisti*; *immisti*, in the Latin translation is absurd : the text once was *εραφίς* ; the *obstupuit visu* *Æneas*, & *stupet*—*obtutuque hæret defixus in uno*, of *Virgil* explain the sense of the author.

Ver. 141. *To whirl her flying chariot.*] When *Spanheim* imagined that *Callimachus* differed from the ancient remains, which we have of *Diana* in her chariot drawn by stags, he did not consider the original with his usual excellent accuracy : for the author no where says, that her chariot was drawn by four stags ; but that she caught four—*πὰρ τεσσάρων φέροντι*—to whirl her flying chariot ;—" that they might do it." See Hymn to Apollo, note 59.

but it by no means follows from thence, that they were all of them to be employed at once. I the rather take notice of this, because all the old remains, we meet with, represent *Diana*, drawn by a pair only ; and the authors who mention either the chariot of *Diana*, or any other deity, seldom mention any more than two beasts or whatever else were employed. *Cervi currum subiere jugales*, says *Claudian* : *Cybele* is ever seen and spoken of as drawn by two lions ; *Venus, junctis oloribus* : *Ceres* by two serpents, *Bacchus* by two tigers, or some beasts of that kind. "*Spanheim* observes, that stags were sacred to *Diana*, not only for their swiftness but also for their longevity : and thence were esteemed a symbol of eternity, which the ancients represented as well by the moon as the sun."

† See *Meunier*, vol. 1. p. 109.

A future labour for Alcmena's son

By heaven's dread empress destin'd, fords the flood

Of rapid Celadon : and, breathless half,

Securely

142. *A future labour.*] The original is

— Αιθλιον Ηρακλήϊ

Υστατον οφρα γενοιτο —

which they translate, *Certamen Herculi ultimum ut esset.*—*Non ultimum tamen, ut hoc loco, inter duodecim Herculis certamina cerva hæc Χερσικειως, ab eo domita, sed tertium recensetur ab Euripide,* says *Spanheim*: and so *Grævius*—*Non ultimum fuit certamen Herculis, sed tertium Apollodorus tradit : itaque legendum υστρον, i. e. postea, postero te pore.* But both these learned men, by some inadvertency, mistook the sense of the author, and were misled by the error of the translator. For *Collimachus* never intended to say that this was the *ultimum*, the last labour of *Hercules* : υστατον in the author must be taken adverbially, for *postremum*, *postmodum*, which signification it very frequently bears ; and in which the author plainly uses it, *Hymn to Delos*, ver. 171.

Και νυ ποτε ξυγος τις ελευσεται αρμιν αιθλος  
Υστατον —

*i. e. commune quoddam nobis veniet bellum postmodum ;* and again in the fragments collected by *Dr. Bentley*,

Αι θ' οφελος θανειν, η υστατον ορχησασθαι. *i. e.*

*Utinam morereris, aut nunc postremum saltares.*

So that the author is no ways dissonant with the rest who mention these labours, and there is no need of alteration, since he in plain words says no more, “ than that *Juno* preserv'd this stag to become hereafter one of the labours of *Hercules*.”

Ver. 143. *Fords the flood.*] Υπερ ποταμωσιν φυνασαν,—so the author. The preposition υπερ does not signify here *ad* but *ultra*, as *Spanheim* observes, though it has been taken in the former sense by the editors of this author, and *Vulcanius* translates it,

—Quæ Juvonis ope ad Celadonta refugit.

but the true meaning is what is expressed in the translation. This kind of animal is remarkable for taking the water, when pressed, as well as for its own pleasure ; of which various authors speak : *Thomson*, in his beautiful seasons describing the stag chase, tells us,

Oft in the full descending flood he tries  
To lose the scent, and lave his burning sides :

And Sir *John Denham*, after describing the chase, &c.—adds,

Then to the stream, when neither friends, nor  
force,  
Nor speed, nor art avails, he shapes his course :  
Thinks not their rage so desperate to essay  
An element more mercilefs than they :  
But fearless they pursue, nor can the flood  
Quench their dire thirst ; alas, they thirst for  
blood !

To him *Vanier*, in his *Prædium Rusticum*, seems to have been indebted, when speaking of the same thing,

*In celeri cum nulla super fiducia cursu ;  
Nulla fugæ, spes nulla doli : qua sola salutis.  
Occurit via, præcipitem se cervus in altum  
Flumen agit : prono nantem rapit abveus amni,  
&c.*

In another part of the same charming work, he mentions this remarkable particular of the stags,

*Nec tua præcinges ductis vivaria lymphis :  
Scilicet oppositus cervos remorabitur amnis,  
Horrida, qui timidum quæquam pæcus, æquora  
tranant :*

*Lata petant Cyprûs ut trans mare pascua terris.  
Aut. in alterius tergo capita alta reponunt :  
Alternatq; vices, & qui prior agmen agebat  
Postremus, & t, & dorso fulcitur amico.  
Non reus terram, noto sed odore sequuntur ;  
A lva præcedunt bus caelo stant cornua telis,  
Remorumque loco pedibus vada salsa propulsant.*

Securely pants on Cerynea's brow.

145

Girt with thy golden zone, with arms of gold

Richly caparison'd, I see thee mount,

Parthenia, virgin queen (from whose dread arm

Destruction lighten'd on earth's giant sons)

I see thee mount thy chariot, flashing gold:

150

While the flags proudly champ the golden bit.

BUT whither bore thee first thy rapid wheels?

To Thracian Hæmus: whence the north-winds blasts

Thro' loop'd and window'd raggedness infest

The houseless habitants:—but whence the torch

155

Light-shedding didst thou hew? Whence shot the flame

That

Ver. 146. *Golden, &c.*] The dress and ornaments, &c. of *Diana* we find were *golden* also, as well as those of *Apollo*. See Hymn to *Apollo*, note 52.

Ver. 153. *Whence the north-winds, &c.*] The original is,

—Εἶθεν βορέαο κατὰΐξ

Εφχεται, ἀχλανοῖσι δυσχεα κρυμὸν ἀγροα.

The latter part of which they translate — *nudis hominibus gravi frigore infestans*, which, beside the misunderstanding of the word *ἀχλανοῖσι*, is not *Latin*; and therefore, as Dr. T. Bentley, in his edition, corrected the one, he ought to have corrected the other error; which he has not: translating it—*Nudos homines frigore infestans*—although he knew *ἀχλανοῖσι*, was the same as *δυσχλανοῖσι*, *vili, attrito, levi amictu indutis: filo non satis crasso, ac proinde*, says he, *arcendo frigori Thraciæ omnino impari*.—That this is the true sense of the word, *Spanheim* sufficiently proves.—In the foregoing lines *Diana* is said to

have gone to *Thracian Hæmus*, but why to this mountain rather than any other? “Either, says *Spanheim*, because it was a very commodious place for hunting; or because this deity, under various names, was peculiarly worshipped in *Thrace*.”

Ver. 155. *But whence the torch, &c.*] Having now equipped the Goddess with all her attributes considered as a huntress, or *Diana Arctorea*, having given us an account of the origin of her bow, her dogs, her attendants, her beasts that draw her chariot, and the like: he next proceeds to a very particular attribute of hers (considered as *Diana Lucifera*) which is the *torch* wherewith we always find her, in that character, represented; and of which we spoke ver. 15 of this hymn. Whence she first procured this torch (from which she had the name *Δαδελχος*, or torch-bearer, and for which she petitions *ἴναι* in the place above-mentioned) is the subject of the following lines; and taken in that sense, the meaning, otherwise very obscure, is extremely plain.

That gave the kindling touch? Olympus mount  
The first supplied: the unextinguish'd blaze  
Of Jove's blue lightning, flashing gave the last.

GODDESS, how oft you bent the silver bow  
Sportful exploring? From the twanging cord  
The first shaft quivers in an elm's tough hide:  
An oak receives the second: and the third  
A panting savage in the wounded heart

160.

Feels

The passage should be read with two interrogations.

Πῃ δ' ἔταμεις πικρὴν;

the answer to which is in the next line,

Μυστρίν ἐν οὐλύμπῳ·

and,

Ἀπο δὲ φλογὸς ἡψάο ποικίλεις;

the answer to which is again in the line following,

— φάσος ἐνενήκας αὐτμην

Ἀσβεστὴ τὸρὰ πατρός ἀποσάβησι κέραυναι.

It is observable, that this *torch*, or whatever name you please to give it, was, according to our author taken from the *pine-tree*, whose pitchy substance renders it most proper for this use.

Ver. 158. *The unextinguish'd blaze.*] Since *Diana*, in this character of *Lucifera* must be considered as the *moon*, it seems highly probable that the author in this passage alludes to her shining with *borrowed lustre*: and it will be still more probable, if we recollect, that *Jupiter*, may be understood taken for the *sun*, the *solar fire*, or *orb of the sun*, as *Apello* for the solar light; whence *Jupiter* is called *Ammon*, as was observed, Hymn to *Jupiter*, note 75. The word ἀσβεστὴ, *unextinguished*, may very properly be applied to the *sun*, who is never like the

moon, *extinguished*, but always shines with a *full orb*. *Spanheim* hints, that it is very probable the author's speaking of this *flame descending* from *Jupiter* to light *Diana's torch*, might proceed from some knowledge *Callimachus* had of the fire sent down by God from heaven to consume *Aaron's burnt-offering*, *Leviticus ix. 24*. "And there came a fire out from the Lord, and consumed the altar with the burnt offering, and the fat; which when all the people saw, they shouted and fell on their face." But I think, it seems plain, there is very little similitude in any one circumstance (nay not in the very action of sending down fire) between this of our author and that of the scripture, and therefore (to use lord *Bacon's* words) *Nos omnem in hoc genere licentiam nobis ipsis interdicamus, ne forte igne extraneo ad altare Domini utamur*. The reason given above very well and fully explains the matter, so that we have no occasion to seek further. The epithet *silver* given to *Diana's bow*, ver. 160. may be applied to the moon, no less than *gold* to her other accoutrements. Her rays, i. e. her bow are of a *silver* appearance: *Frischlinus* says, *Habitum & currum Diana describit, ut majestatem & divinitatem ejus potentiam adumbret, qua non impertinentur de aureo lunæ colore, & velocitate cursus intelligi possunt.*" Thus both *gold* and *silver* are, we see, assigned to the *moon*.

Feels trembling! To far nobler game the fourth 165  
 Than trees or savages, directs its way :  
 I see it fly—dread hissing thro' the air,  
 Wing'd with destruction to those impious states,  
 Where hospitable virtue dies contemn'd,  
 And justice lives a name! How wretched they 170  
 Whose crimes incur thy vengeance? Flocks and herds  
 Of rot and pestilence wide-wasting die :  
 Hail levels all their labours, herb, fruit, grain :  
 Their blooming offspring gray-hair'd fires lament :

The

Ver. 170. *Wretched they, &c.*] These lines of our author, where he denounces curses and blessings on the unrighteous and righteous states are most remarkably excellent: every word is expressive through the whole: the curses the most severe, the blessings the most elevated. Pestilence, war, famine and desolation, are opposed to plenty, riches, health, long-life and peace: but there is one thing which above all, adds to their beauty, and that is, the great agreement and similitude we find in them to several of the finest passages in scripture: every one of which it would be too tedious and unnecessary for me to point out. I shall therefore only give you some of the most striking that occur to me, and whoever will give himself the trouble to search for more will find his labour well employed. So for the first part, in the *Psalms* we find, “He destroyed their vines with hail-stones: he smote their cattle also with hail-stones: he gave up their cattle also to the hail and their flocks to hot thunderbolts: he gave their life over to the pestilence.” Or according to the *Hebrew*, “their beasts to the murrain:” *Pf.* lxxviii. Again in *Deuteronomy*, “The Lord shall make the pestilence

cleave to thee, until he have consumed thee off the land, whether thou goest to possess it——.” xxviii. 21. See this whole chapter, where are recorded the blessings for obedience, and the curses for disobedience.

Ver. 174. *Their blooming, &c.*] In the original *νεκρωται δεδυσσεσθαι ἐφ’ υἱαυ*—that is (are not killed, *trucidantur*) but *tondentur*, are shaved for them, because it was the custom to shave the beard upon the death of friends, as a token of grief: so *Ovid*,

*Non mihi te licuit lachrymis perfundere iustis,  
 In tua nec totas ferre sepulcra comas.*

And again *Statius*,

*At genitor, sceptrique decus cultusque tonantis  
 Injicit ipse rogis: tergoque & pectore fuscum  
 Cæsariem ferro minuit.*——

A misfortune severer than this cannot sure befall mortals, an evil so contrary to the course of nature, as old *Cato*, speaking of the death of his son, tenderly observes—*Cujus à me corpus crematum est, quod contra decuit ab illo meum.* *Frischlinus*, upon the passage in our author, tells us, *Bellicas clades signa denunciat: sicut crassus*

The wretched women or in child-beds pangs

175

Midst poignant tortures perish ; or resign

Far from their native climes th' unwelcome birth,

But born to perish, and brought forth to die.

But whom thy genial smiles protecting view,

“ Oh

*Cressus Gyro respondit, in pace parentes à liberis, in bello liberos à parentibus sepeliri.* I am rather apt to imagine the author meant not to denote the calamities of a war, as this misfortune then, though great, is not wholly unexpected, whereas he introduces it as the immediate effect of repentment ; and such calamities unexpected appear much more dreadful. The passages I shall go on to bring you from scripture will best explain my meaning. In *Exodus*, it is said, “ The Lord smote all the first-born in *Ægypt* : ” and “ There was a great cry in *Ægypt*, for there was not a house where there was not one dead.” *Exod.* xii. 29, 30. And *Job* speaking of the wicked man says, “ If his children be multiplied it is for the sword : and those that remain of him shall be buried in death.” xxvii. 14, 15. “ *Ephraim* shall bring forth his children to the murderer,” says the prophet *Hosea* ix, 13. See too ver. 16.

Ver. 175. *The wretched women* ] Barrenness, we find from many passages in scripture was looked upon as the greatest misfortune : hence we find it denounced as a curse — Give them, O Lord — what wilt thou give ? (where the prophet seems to recollect something of the most severe nature) by that solemn question and awful pause — *give them* ; he proceeds — *a miscarrying womb and dry breasts*, *Hos.* ix. 14. but in *Callimachus* something more miserable yet is threatened. The women with their births were to be destroyed, to die amidst their pangs, or if they did bring forth, they were to bring forth a race quickly to perish in foreign countries. Our Saviour pities the women, that at his coming should be with child. “ Woe to them that are with child, and to them that give suck in those days.” *Matt.* xxiv. 19. And in *Deuteronomy* xxviii. quoted above, we find a most elegant

and pathetic passage, where speaking of the miseries of a siege, it is said, “ The tender and delicate woman among you, who would not adventure to set the sole of her foot upon the ground for delicateness and tenderness, her eye shall be evil towards her young one that cometh out from between her legs, and toward her children which she shall bear : for she shall eat them for want of all things secretly in the siege and straitness wherewith thine enemy shall distress thee in thy gates—.” And this we find to have really happened in that most shocking siege of *Jerusalem*, of which the *Jewish* historian gives us so terrible an account.

Ver. 179. *But whom, &c.* ] We come now to a more pleasing view : to a sight of the blessings which crown the virtuous after we have seen the terrible ills that await the wicked and impious. The 128th *Psalms* begins most beautifully thus—“ Blessed are all they that fear the Lord, and walk in his ways. For thou shalt eat the labour of thine hands : *O well is thee, and happy shalt thou be* : (for using which in my translation, I hope, there needs no apology) Thy wife shall be as the fruitful vine upon the walls of thy house, thy children like olive-branches round about thy table, &c.—again—“ That our garners may be full and plenteous, that our sheep may bring forth thousands and ten thousands in our street : that our oxen may be strong to labour, that there be no decay, no leading into captivity, and no complaining in our streets.—Happy are the people that are in such a case, yea, blessed are the people who have the Lord for their God.” *Psal.* cxliv. *ad fin.* And again—“ Thou crownest the year with thy goodness, and the clouds drop fatness : they shall drop upon the dwellings of the wilderness, and the little hills shall rejoice on every side.

\*

The

“ Oh well are they—and happy shall they be !”

180

Distinguish'd plenty crowns the laughing fields,

The cattle bring forth thousands : hand in hand

Fair peace and plenteousness around them rove :

Nor death approaches there, till ripe with age

Gradual they drop contented to the grave :

185

Discord, that oft embittering social joys

Amidst the wisest comes, comes never there :

Union and harmony triumphant reign,

And every house is concord, peace and love !

GRANT Goddess, grant my faithful friends may prove 190.

Of that blest number : Oh assign thy bard,

Amidst that number place ! So shall my soul,

The future hymn chaunt raptur'd—theme divine,

Sacred to fair Latona, and her race.

## APOLLO.

The folds shall be so full of sheep, the vallies shall stand so thick with corn, that they shall laugh and sing.” *Psal.* lxxv. 11. And in *Deuteronomy*. “ Blessed shall be the fruit of thy ground, the fruit of thy cattle, the increase of thy kine, and the flocks of thy sheep.” chap. xxviii. See Hymn to *Apollo* note 74. and 60.

Ver. 184. *Nor death, &c.*] Long life is every where in scripture promised as the reward of obedience.—“ Thou shalt come to thy grave in a full age, as a shock of corn cometh in its season.” *Job* v. 26. and in *Proverbs*, we find.—“ The fear of the Lord prolongeth days, but the years of the wicked shall be shortened.” chap.

x. 27: The conclusion is like that in the *Psalms*.—“ Peace be within thy walls, and plenteousness within thy dwellings.” *Psal.* cxxii. 7. I have forborn swelling my notes with passages from antient authors, because we shall certainly find none equal to these from the scripture, and because the reader, if he thinks proper, may find many already gathered to his hands by the very learned *Spanheim*.

Ver. 190. *Grant, &c.*] *Callimachus* always shews the excellence and generosity of his sentiments, by recommending his friends to the regard and protection of his deities. See Hymn to *Jupiter*, ver. 109.

APOLLO and DIANA;—sacred chief

195

To thee chaste queen, and thy immortal deeds :

Thy every attribute shall there be sung,

Thy dogs, thy bow, thy quiver and the car

That whirls thee brightly gleaming thro' the sky,

When to Jove's court repairing : thy approach

200

At heaven's eternal portals PHOEBUS waits

With

Ver. 199. *That, &c.*] Here *Diana* appears in a new character : entering the celestial regions in all her pomp and glory : we see the superior dignity and eminence of the Goddess : all the deities rise to her,

———The heavenly guests  
All graceful rise—and by *Apollo's* side  
Her seat she takes sweet-smiling——

The word *ὀνητην* in the original, which I have rendered by *brightly gleaming*, refers to her as the moon, and consequently justifies that translation : and in that character *Æschylus* calls *Diana* *Νυκτος οφθαλμος*, the eye of the night ; and “ *Phormutus* (says *Spanheim*) tells us *Diana* was called *Diſſynna* (see ver. 270.) by the Greeks δια το δικαιον seu βαλλειν τας ακτνας, from darting forth rays.”

Ver. 200. *Thy approach, &c.*] *Apollo* and *Mercury* are said to meet *Diana* at her entrance into heaven, because they both were worshipped by the Greeks at the entrance, or in the courts before houses ; and there called *προπυλαιου*. So the scholia on *Aristophanes*, εθος ειχον Ερμην ιδρυοις προ των θυγων. “ Because he was the God of thieves, and therefore was set before the doors to guard the houses.” So in the *Electra* of *Sophocles* Φοιβε, προσαγερει, οτι προ των θυρων ιδρυται, and, “ in *Macrobius*, it is said, *apud Græcos Apollo colitur qui Ουρανιος vocatur : ejusque aras ante fores suas celebrant, ipsam exitus & introitus demonstrantis potentem. Idem Apollo apud illos et Αργυριος*

*nuncupatur ; quasi viis præpositus urbanis : illi enim vias, quæ intra pomaria sunt Αργυριος appellant.* Besides, another reason may be given for *Mercury* meeting *Diana*, or *Luna oriens*, because that constellation, like the moon, rises at the evening, and sets in the morning. So that thus a two-fold reason may be found for these two, rather than any other, meeting *Diana* : the one, from the religion of the Heathens, the other physical, or from astronomy. *Spanheim*.

These observations of *Spanheim* confirm the general tenour of the remarks, that these fables in the *Heathen Mythology* have a constant reference to natural things. *Apollo*, or the Sun was, without all doubt, worshipped as *Ουρανιος*, placed before their doors, &c. to shew him, as *Macrobius* expresses it, *potentem exitus & introitus* ; and in reference to the works of the material light it is said in the *Psalms*,—“ Thou makest the *outgoings* of the morning and evening to rejoice.” *Psal.* lxxv. 8. Upon this view, all the mythology and every name relative to this subject may be fully understood. The name *ακακησιος* given to *Hermes* seems designed to obviate the disgrace commonly thrown on him as the God of thieves, &c. for we are told, it comes from words implying *his doing no evil*, ο μηδινος κακον παραιτιος εν, says the scholiast : a good epithet of the planet *Mercury*. For my own part, I don't see how *ακακησιος* can come from *ακακος*. I should rather imagine it came from *ακη & καιω*. (ικηζ) *inardit adurit.*) which would give an apt meaning to the word, as applied to the planet.

It



With Acacefian Hermes : This thy arms  
 And that the produce of thy fports to take :  
 Such erft APOLLO's task, or ere at heav'n's  
 Bleft banquets gread Alcides found a place, 205  
 Whole is that duty now : the rich repaft  
 With thee approaching, at the gates of heav'n  
 He waits unwearied. Him mean time the Gods,  
 But chief his envious ftepdame, ceafelefs scoff  
 In pleafant vein, when from the car he bears 210  
 A bull's vaft weight, or by its hind-leg drags,

Impatient

It is no wonder the author fhould place *Hercules* in this fituation, as we find him fo much renowned for his good ftomach, fo famous for his voracioufnefs and excefs as well in eating as drinking. Hence he had the name of *Addephagus* and *Pamphagus*. See ver. 226. The drunken *Hercules* is a well known remain : and *Hercules* his goblet is fcarce lefs famous than himfelf. *Herculem fictores veteres non fine caufa cum poculo fecerunt, fed et nonnunquam cafabundum et ebrium : non folum quod is heros bibax fuiſſe perhibetur : fed etiam quod antiqua hiftoria eſt, Herculem poculo tanquam navigio ventis immenſa maria tranſiſſe. Ego tamen arbitror non poculo Herculem maria tranſuectum ſed navigio cui ſcypho nonnen fuit : Ita ut ſupra cantharum & carebeſium & a cymbis derivativa cymbia, omnia hæc aſſeruimus eſſe navigiorum vocabula.* Macrobius Saturn. l. 5. c. 21. There are, who have looked upon this ſtory of *Hercules* his failing in a cup to the delivery of *Prometheus* or man, as an allegory of our Saviour, coming in the fleſh — in carne tanquam fragili vaſculo ad redemptionem humani generis — as lord Bacon expreſſes it. There ſeems a manifeſt alluſion in the fable : our mortal bodies are called earthen veſſels in ſcripture. See 2 Cor. iv. 7. and in many other

reſpects *Hercules* ſeems darkly to figure out the Redeemer. See note 216.

Ver. 209. *Seeff.*] See Mr. Pope's Homer, b. 5. v. 517. and note.

Ver. 211. *A bull's, &c.*] I have endeavoured to give ſome expreſſion to the paſſage by making the found imitate the ſenſe, though not in the ſame manner with the author,

— Η οτε χληνη

Καπρον οπιθιδιοιο φερει ποδος αſπαιροτα

there cannot be a more happy line, nor a word ſo proper as οπιθιδιοιο, expreſſive entirely of the ſpurning of the beaſt's leg as *Hercules* drags it along : and the ſpondee in the daſtyl's place at the end of the verſe, is judiciously introduced to expreſs the toil and labour; which I have attempted to do in the tranſlat on, by all monofyllables and the hiatus.—The word πινυſκει in the next line, which is rendred *alloquitur*, the ſcholia explain by ſωφρονιζει — *Æſchylus* uſes it, — Πινυſκει ευλογουſιν υβητετραμαſιν where πινυſκειſ is explained by ſυνεπιζειτε and ſωφρονιζειτε, *intelligentem ac moderatum reddite.* So that the proper ſenſe of the word is *moneo, ſapere vel reſipere facio*—and in the author it is uſed in this ſenſe ironically — “He adviſed you in this crafty and ſarcaſtic manner.”

I,

Impatient spurning, a wild boar's huge bulk  
 Slow up heav'n's steep—while thee in crafty guise  
 Goddess he thus bespeaks : “ On noxious beasts  
 “ Employ thy darts : that mortals may bestow  
 “ Alcides the preserver's name on thee !

215

“ Suffer

Ver. 214. *Hercules's speech.*] Nothing can be more in character than the speech which *Callimachus* hath put into the mouth of *Hercules* ; how well do the strength and shortness of the sentences speak the bluntness and choler of the speaker ? The first line is admirable ; without any sort of ceremony, he tells his mind ; and very properly touches upon his own merits. But the concluding stroke has something in it inimitable ; Βαλλ' ἐπὶ καὶ τῆς. The scholiast makes a most curious remark upon his bidding *Diana* destroy the larger beasts. Διατὴν Ἀθηφαγίαν ταμίζω τὰν Ζῶων κέλευει αὐτὴν ἀγρῦναι ! He wanted them to satiate his hunger ! Alas poor *Hercules*—and miserable heaven !

Ver. 216. *Alcides the preserver, &c.*] The original is,

ἵνα θνητοῖσι βοηθῶ  
 ὡς ἐμὲ κίχλησκαων. —

which doubtless, according to *Huetius*, should be read Θνητοῖ σε βοηθῶ — *ut homines te auxilatricem, tanquam me, invocent.* *Chrysostom* tells us, he was called “ Ἀλεξικακὸς and Σωτὴρ, not for the reasons here hinted at by our poet, nor for ridding the earth of destructive animals and the like, but for punishing and destroying tyrants and wicked men.” In the island of *Thasos* the people looked upon him as their saviour : “ And we are told by *Ravelin* (says *Banier*) that there are coins whereon this title is given him. If father *Tournemine* shall ever make good his assertion, that most of the heroes of antiquity were only Pagan copies of the *Messiah* known to all nations by a remainder of the traditions which they had distorted, doubtless he will not omit to make mention of *Hercules* the saviour, worshipped by a people whom *Pausanias* and *He-*

*rodotus* make to have been originally from *Tyre* in *Phœnicia*, a country so near to that where the prophets lived, who have said so much of the *Messiah*. No doubt he will also trace the resemblance which *Seneca* finds between them, and it must be owned, that either the tragic poet had borrowed the pompous ideas wherewith he embellishes the story of that hero's death upon mount *Oeta*, from the accounts delivered at *Rome* under the reign of *Tiberius*, of the saviour's death upon mount *Calvary*, or, it will not be easy to find out what could so exalt his imagination.” See *Banier's* *Mythology*, vol. 4. b. 3. c. 6. the reader is desired particularly to remark this passage ; which will greatly confirm the before-mentioned observations : we may remember that *Hercules* was the son of a God, begotten on a mortal Mother, &c. There is something very peculiar in an expression of the author's in the 159th line γυνὴ θεῶθες quoad membra in decum mutatus which I have translated.

*His corruptible part immortalized* : and which seems to borrow light from the passage quoted above, as well as from the following out of the *Hercules Octæus* of *Seneca*.

## HERCULES.

*Non me gementis stagna cocyti tenent,* 1963  
*Non puppis umbras furva transvexit meas :*  
*Jam parce, mater, questibus. Manes semel* 1965  
*Umbrasque vidi : quidquid in nobis tui*  
*Mortale fuerat, ignis evellus tulit.*  
*Paterna cælo pars data est, flammis tua.* 1968  
*Proinde planctus pone, quos gnato parci*  
*Genitrix inertis : lucus in turp s cat.* 1970  
*Virtus in astra tendit, in mortem timor.*  
*Præsens ab astris. mater, Alcides cano :*  
*Pænas cruentus jam tibi Euryseus dabit :*  
*Curru superbum vincta transcendes caput.*

Me

“ Suffer the harmless goat, the timid hair

“ Secure to range ; ought injure they mankind ?

“ Poor is the triumph there : the wild boars waste,

“ The wild bulls level all the blooming year :

220

“ These are man’s foes : pour all thy rage on these.”

Thus speaking, all indignant he bears off

His burden, labouring : tho’ on Phrygia’s mount

Beneath the sacred oak, immortaliz’d

His

*Me jam decet subire cœlestem plagam ;* 1975  
*Inferna vixi rursus Alcides loca.*

I have quoted the whole passage to let the reader see how similar it is to several parts of scripture : and first, ver. 1963. “ Thou wilt not leave my soul in hell,” &c. *Psal.* xvi. 10. St. Peter explaining this prophecy of Christ, (*Acts* ii, 24.) says, “ Whom God hath raised up having loosed the pains of death, because it it was not possible that he should be holden of it. 1965. “ Daughters of Jerusalem weep not for me, &c.” *Luke* xxiii. 28. Christ being dead dieth *no more*, death hath *no more* dominion over him. For in that he died, he died unto sin *once*, but in that he liveth, he liveth unto God, *Rom* vi. 10.

1970. Let not your heart be troubled, &c.—In my father’s house, &c.—I go to prepare a place for you, &c.—See St. *John* xiv. 1, 2, & seq. what *Hercules* says to his mother of her future triumph over *Eurystheus*, 1972. seems to have great reference to what Christ promised his disciples, those that believed on him. See *Matt.* xii. 53. concerning their victory over, and treading upon the head of the serpent and all his devices. “ In my name they shall cast out devils ; they shall speak with new tongues, they shall take up serpents, and if they drink any deadly thing it shall not hurt them ; they shall lay hands on the sick, and they shall recover. So speaking he was received up into heaven.” See St. *Mark* xvi. 17.

This was a revenge indeed upon *Eurystheus*, this was riding triumphantly over his proud head. 1975. “ I leave the world, and go to the father, *John* xvi. 28, and I come to thee—xvii. 11. See *Acts* i. 9, 10, 11.

1976. Through death, he might destroy him that had the power of death. *Heb.* ii. 14. So “ when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall he brought to pass the saying that is written, death is swallowed up in victory—O death, &c.” See *1 Cor.* xv. 54. He will destroy death for ever. *Isai.* xxv. 8. on such the second death hath no power. *Rev.* xx. 6. See also ver. 14. and to him that overcome, faith Christ, will I give to sit with me on my throne, even as I overcame and sit with my Father in his throne, chap. iii. 21. xxi. 4.

Ver. 224. Beneath the sacred oak, &c.] It deserves attention, that our poet should fix the place of *Hercules* his immortalizing, his shaking off the human, and assuming the divine nature, *πρὸ ὁδοῦ*, under the oak, the sacred and emblematical tree ; of which the scriptures make so much mention, and which was doubtless a sacred emblem of the divine covenant entered into by the eternal trinity for the redemption of man : The word for oak in the Hebrew is the same with that which signifies an oath, *אִמָּה*, whence comes *Aim* אִמָּה as was before remarked, Hymn to *Apollo*, note 97, which see. Hence that veneration paid to it at first by true be-  
lever :

His corruptible part, he rose a God ;

225

Not yet his hunger ceas'd ; infatiate still,

As when in evil hour Dryopia's king

Theiodamas, he met, and madly slew.

THE nymphs Amnifian from the golden yoke

Let loose the panting stags, and careful bring,

230

Rich provender from JUNO's meadows reap'd,

Swift-springing trefoil : the immortal food

Of

lievers : (*Abraham* dwelt in or among the oaks of *Mamre* (מִמְרֵי) and there too the Lord appeared to him, *Gen.* xiii. 8. xviii. 1, &c. and hence too that same veneration paid to it by idolaters, who, when they had deserted the true worship, retained the *sign*, but forgot the thing signified. It was peculiarly sacred to *Jupiter*—*Sacra Jovi quercus*, says *Ovid*, and it is no improbable reason of this tradition, that *Hercules* was translated under the sacred oak, “ that the oath of God was principally to the *Son*. See *Psal.* cx. 4. that whereby he was upheld and supported, and that whereby every believer also obtains strong consolation. See *Heb.* vi. 18. for we suppose *Hercules*, in this respect, an imperfect figure of the second person, as observed in the foregoing note ; and in the hymn to *Apollo*, note 97, this particular also of the oath made to the *Son* is remarked. The *Druids* were particular in their high veneration for the oak, and its excrescence, the *Mistletoe*, which, above all other things, gives us the idea of the branch, the righteous branch, foretold by the prophet *Zecchar.* iii. 8. for *Mistletoe* is a branch only, having no trunk or body to support it ; and it grows peculiarly out of the oak, as the true branch from the *cath* of God. The *Druids* had their name from the oak *Δρυς*, and seem to have been of all others the most pure idolaters, retaining the sacred emblems in the greatest exactness, and with the least mixture. A modern print by Mr. *Hayman* will

give the curious many agreeable reflections upon this subject : it is called the *Conversion of the Britons to Christianity*, and one of those which were intended to give a general history of *England* by cuts : whether that gentleman took the hint from any old copy, I know not, but it is very observeable, that he introduces the *cross*, and its preachers, just when the *Druid* has severed the *Mistletoe*, the branch from the oak, and the rest are preparing to sacrifice.

Ver. 228. *Dryopia's king.*] It is reported that *Hercules*, having past over *Dryopia*, and being prest with extreme hunger, happened to meet with king *Theiodamas*, who wastilling the ground with oxen, and begged of him to give him something to satisfy his hunger : which the king refusing to do, *Hercules* enraged immediately slew him, snatched up one of the oxen, and devoured it so voraciously that he left not so much as the bones. And hence he had the name of Βεφαλος, as is mentioned in the fortieth epigram of the *Anthologia*.

Θηη ἀνικατος μὲν Βεφαλος.

FRISCHLINUS.

Ver. 231. *Rich provender, &c.*] This part is wholly allegorical, and can with no appearance of reason be otherwise applied : *Juno*, in the Heathen system is the *air* ; her meadows feed not only the coursers of the moon, those which carry and support her, but also *Jupiter's* too, for

Of Jove's immortal courfers ; and supply  
 In golden buckets cool refreshing draughts  
 Of heaven's pure water ; to her father's court 235  
 When moves the Goddeſs : all the heavenly gueſts  
 At her approach riſe graceful : while her ſeat  
 She takes ſweet-smiling by APOLLO's ſide.

THAT hallow'd day when on Inopus' banks  
 The Goddeſs leads the choir, when reign her ſports 240

At

for the *air* is the *ſine qua non*, the *pabulum*, food, pillar, ſupport, and nourishment of all things. *Callimachus* ſpeaks in this manner, ſays *Spanheim*, *quod ab aeris temperie, &c.* “because on the temperature of the *air*, as the produce and fertility of all fruits and ſeeds, ſo alſo of all *pabulum*, of all food and paſtorage depends.” From whence *Anaxagoras* (as *Theophrastus* informs us) affirmed, that the *air* had the ſeed of all things in it, from which, mixed with water, he held that all plants aroſe. Add to this the words of *Claudian* concerning theſe ſtags of *Diana*.

—*Cervi curram ſubiere jugales,  
 Quos decus eſſe Deæ primi ſub lumine cæli,  
 Roſcida ſæcundis concepit Luna cavernis.*

and *Petronius*, *Luna innumerabilibus comitata ſideribus etiam feras ducit ad pabulum, &c.* See *Spanheim's* note.

Ver. 236. *All the heavenly gueſts, &c.*] We may have a beautiful idea of this approach of *Diana* into her father's court, when we behold the moon aſcending from the hills, and all the *Hoſt of Heaven*, all the ſtars ariſing with her, ſaluting her on her entrance into their courts ; while turning to her brother the *ſun*, her face is *enlightened*, and conſtantly directed to, and receiving light from him, ſhe *walketh* along in majeſty and *brightneſs through the ſkies*. See *Job xxxi. 26.*

Ver. 239. *That hallow'd day, &c.*] Here the poet begins another part of the hymn : “ Having

thus treated of the majeſty and divine authority of the celeſtial *Diana*, he now proceeds (ſays *Friſchlinus*) to thoſe feaſts and anniverſary rites, which were celebrated to her honour amongſt all nations : but firſt he exhorts his countrymen and hearers to a religious obſervance of her worſhip ; adviſing them, by ſetting before them an example in himſelf to reſt from their labours, and to celebrate her honour, denouncing puniſhments on ſuch as neglect them.”

*Luce ſacrâ requieſcat humus, requieſcat arator,  
 Et grave ſuſpenſo vomere ceſſet opus.*

TIBULLUS.

This doubtleſs was the reaſon why our pious poet would not ſuffer his oxen to work, and herein perhaps he may riſe up in judgment againſt many a Chriſtian, who during that hallowed ſabbath, that divine day of *reſt*, when the praiſes of their God are ſung in the great *Congregation*, are far differently employed ; and without mercy to themſelves or their *beaſts*, are wearied in a buſy toil of *pleaſure*. Our nation too loudly witneſſes this truth, and what will be the conſequence of ſo univerſal a breach of the ſabbath, I dare not even hint in this place. That great man Sir *William Temple* hath fully declared it, and a much greater than he, hath denounced a certain deſtruction upon every land, where his ſabbath is thus profaned ! May we be more wiſe than to run with our eyes open into ſuch ruin.

At Pitane or Limna ; when the groves

Of Alæ Araphenides rejoice

From Scythian Taurus to receive their queen :

That day my oxen shall from labours cease :

For tho' Tymphæan, and of stoutest breed

245

To turn the mellow soil, needs must they drag

Their limbs o'erlabour'd, weary to the stall,

When Sol himself stands still : and from his car

Hangs smiling to behold the lovely choirs,

Gives time a pause, and lengthens out the day.

250

SAY Goddess; (for from thee my soul receives

The heavenly inspiration, which to men

Less favour'd it reports—) say, what blest isle,

What city, mountain, port and nymph obtains

Thy

248. *When, &c.*] “ This says *Frischlinus*, is to be understood of the sun, who, after the vernal equinox (‘or at that time, as appears from *Dionysius*, these feasts were celebrated at *Delos*) continues longer above the horizon : whence the days are lengthened, and the further he recedes from the south towards *Delos*, the longer they continue to be, till the solstice.” This seems highly reasonable, and the passage in this view has all the graces of poetry : but I am apt to imagine with some able commentators, that we have here an imperfect tradition of the great miracle recorded in *Joshua*, and which must have been well known to the whole world. “ *Sun, stand thou still* [*be silent*, marg.] *upon Gibeon*, and thou Moon in the valley of *Ajalon*.

And the Sun stood still, &c.” See *Joshua* x. 12. How satisfactorily this miracle is explained to us, when we consider that the word for *Sun* שֶׁשׁ *Shemesb*, is very different from that used for the body of the *Sun*, and signifies only the *solar light*, by the motion and action of which in *irradiation*, the planetary orbs are all moved and all perform their several revolutions—this *light* was commanded to be *silent* שָׁמָּה, *dum*, to cease to *act*, and to exert no more its *power* : which once *fi ent* and ceasing all must necessarily *stand still*, and no *revolution* be performed, till it should again begin to *act*, and to use its influence. And this consideration will explain every thing of the like sort in the Sacred Scripture.

Thy love's pre-eminence? What fairs divine 255

Of birth immortal triumph in thy choir?

HAIL Doliche of isles, of cities chief

Hail Perga—Hail of mounts Taygetus:

Of ports Bæotian Euripus! But how

To Cretan Britomartis shall I speak 260

Thy boundless love, unerring huntress, she?

With whose bright beauties fir'd, nine tedious months,

O'er Creta's mountains royal Minos rov'd,

Raging with wild desire: From whom she fled,

And

Ver. 258. *Perga*.] From this metropolis of *Pamphilia*, where *Diana* was particularly worshipped, and which as our author tells us was her most favoured city, she had the name of *Pergaia*; many coins are extant with the inscription of Περγαίας Αφρεμίδος upon them.

Ver. 263. *Minos*.] It has been a circumstance of all others most perplexing in the more ancient history, that the actions of different men with the same names, have been all either applied to one, or wrongly transferred from one to the other. Of this there are numberless instances; among which this of *Minos* is not the least striking; for there were two princes of that name, entirely different in character, the one a wise prince, and a great lawgiver, inasmuch that he was feigned to have been one of the judges of hell: the other, which is the person meant by our author, a warrior, and an inhuman tyrant. Even *Plato* and *Socrates* confound the two *Minos*'s, ascribing to the first what *Homer* says of the second:—"Mewsius and Marsham (sa. e. the ingenious Anté Banier) and several others are of opinion that *Minos* the second, was the lawgiver and judge of hell; two titles which I have taken from him and assigned to his grandfather—" and he goes on—"It is no wonder that the antients fell into this mistake

since almost all of them have confounded the two princes I have spoken of, as also their adventures. As they knew but one *Minos*, they were obliged to make him judge of hell and legislator, and the subject of the fables of the *Minotaur*."—Hence came all the inconsistencies in the history of *Minos*, and thus the deeds of the tyrant were charged upon the pious legislator: hence he was called by *Homer* Ὀλοφύων; *injustus rex*, by *Catullus*; and by *Philestratus* said to have exceeded all men in cruelty: things incompatible with a character so elevated as that of the infernal judge, and wise lawgiver.—The whole matter is elegantly and judiciously set right by *Banier* in the 3d vol. 2d book, and 8th chapter of his *Mythology of the Antients*.—*Virgil* in his *Ciris* mentions this story:

*Nunquam tam obviæ fugiens Minois amoris  
Præceps æreis specula de montibus issēs:  
Unde alii fugisse ferunt: et numina Phocæ  
Virginis assignant: alii quo notior effēs  
Dietynnæ dixere tuo de nomine iunam.* ver 305

See ver. 272. following.—We find *Diara* very frequently called by the name of *Dietyuna*: she had a festival at *Lacedæmon* called Διetyνæ as well as at *Crete*. See *Mewsius Græciæ feriæ* lib. 2. Brito-

And in recesses secret mock'd his chace : 265  
 O'er precipices rough, o'er rugged rocks  
 Nine tedious months he rang'd ; nor ceas'd pursuit,  
 Till on a mountain's summit, ready now  
 To seize his prey—She sprung from off its brow,  
 Down to the ocean plunging : Friendly nets 270  
 Of fishers caught, and sav'd the panting nymph ;  
 Hence call'd Dictynna : and the mountain hence  
 Dictæan : where in memory of the deed  
 Due rites Cydonians pay : thy chaplets wove  
 With, or the pine-tree's, or the mastic's boughs, 275  
 Unhallow'd

*Britomartis* is properly speaking, no more than a common compound signifying *Virgo dulcis*, from *ἔρις*, *dulcis*, and *παρτίς*, *virgo* ; words of *Cretan* extraction : the latter of which, as the excellent *Bochart* has observed, seems derived from the *Arabick* مَرَاتِ, *marath*—so that the author never means to say, that *Diana* was called *Britomartis* from the nymph (as some have thought) but *Dictynna*. See *Banier's* Mythology, note 2. book 1. chap. 15.

Ver. 273. *Dictæan*, &c.] *Callimachus* is generally thought guilty of a mistake in his account of these mountains ; *Dictæ* and *Dictynna* being two, at different parts of the island of *Crete*, from the first of which the *Cydonians* are very far remote. To clear up the difficulty some have imagined that *Κυδωνες*, *Cydonians* in the author, means all the *Cretans* in general, because *Cydonia* was the metropolis of that isle. So *Cydonia Zela* are used for *Cretan darts*. The reading, say they, should be *Δικτυαίων* not *Δικταίων*. *Dictynneus* is not *Dictæus*, says *Cellarius*, after *Strabo*. The mountain *Dictynna* was indeed sacred to *Diana*, but *Dictæ* to *Jupiter*.

— Pro quâ mercede canores  
 Curetum sonitus crepitantiaque aera secutæ  
 Dictæo cæli regem parere sub antro.

VIRGIL.

See Hymn to *Jupiter*, ver. 5.—*Virgil*, on the same subject in his *Ciris* commits the same mistake,

Gnosia neu Partho contendens spicula cantu  
 Dictæas ageres ad gramina nota capellas.

It is plain in both places it should be *Dictynnean*, as well in our author as in *Virgil*, and indeed the analogy, as has been observed, between *Δικτυα*, the nets, *Δικτυα*, and *Δικτυαίων*, is much more exact than between *Δικτη* and *Δικταίων*. Some derive the name of *Dictynna* from the rays which the moon casts forth, or because her power pervades all things—*ἀ δίκειν* pro *βαλλειν*, *jacere vel jaculare* for the first—and from *διακινεσθαι*, *permeare*, for the latter.



Unhallow'd myrtle there : The flying nymph  
 Its branches caught, and hence incurr'd her hate.  
 Thee too, fair Upis, light-dispensing queen,  
 Dictynna, from the nymph the Cretans call.

Nor

Ver. 276. *Myrtle*.] They did not, I suppose, says Madam *Dacier*, make use of the Myrtle in these rites, because it was sacred to *Venus*. A good reason why a profest virgin should disdain to touch it : and this explanation seems to be favoured by the plants which they used for their chaplets at this feast. The pine was particularly appropriated to the virgins, as *Spanheim* has proved by many quotations : *Chloe* in the pastorals of *Longus*, is adorned with a *pineæ corona*, as an emblem of virginity, *πινυος ἐρεφαινοτο κλαδοῖς*, which *Daphnis* takes from her, and puts on his own head. So *Virgil*. *Pronuba nec castos accendit Pinus odores* ; and in *Achilles Tattius*, the virgins are said to come forth with their heads crowned *πινυος κομαις*. *Ovid*, in his fasti, calls the pine, *pura arbor*, and one of his commentators remarks : *Ad conciliandam castitatem Thesmophoriazuse hujus foliis cubitus sibi sternebant*. "The Mastic or Lentisk is properly used in these ceremonies sacred to *Dictynna*, or to *Diana the Moon*, *τῇ ἀνέσθηπαρτα καὶ τρεφέσθῃ*, as she *encreases* and *nurishes* all things ; who, according to *Catullus*,

*Rustica agricolæ bonis  
 Tecta frugibus explet.*

And as was observed in a former note (note r. *ad fin.*) the moon's power in vegetation is clear from scripture. *Horace* calls her

*Presperam frugum.* Od. 6. l. 4.

And this tree, the *mastic*, is of all others most fruitful.

*Lentiscus triplici solita est grandescere fati,  
 Ter fruges fundens, tria tempera monstrat arandi,*

says *Aratus*, in *Cicero's* translation of him." See *Spanheim's* note.

Ver. 278 *Upis*.] The scholiast observes here, *Ουπις, Επιθιτον Αρτεμιδος* — either *αποτῇ οπιζομένη τας τικτησας* — from her following or attending

women in child-bed, or from her nurse so called, or from one of the three *Hyperborean* virgins (mentioned in the next hymn) *Upis*, *Loxo* and *Hecæрге*. From the first of which she took her name, as *Apollo* those of *Δοξίς* and *Εκαεργος*, from the other two." — *Virgil* mentions *Opis* as one of the Attendants on *Diana*.

— *Opim*

*Unam ex virginibus sociis*

*Cicero* in the 3d book of his *Nature of the Gods*, tells us, there was a third *Diana*, whose father was called *Upis*, and her mother *Glauce*, and that *Græci sape Opim paterno nomine appellant*. All hymns to *Diana* were called *Ουπιγῶν* by the *Træzenians*, *ἑμὸς εἰς Διμήτρα ἱερός, ὡς Ουπιγῶν παρὰ Τρῳηνοῖς εἰς Ἀργεῖον*. Though indeed all hymns to her were afterwards so called, yet it appears probable, they first had the name *Upingi* amongst the *Træzenians*, where possibly this *Diana*, daughter of *Upis* was born. It is something very astonishing, that the scholiast should not have perceived, that *Callimachus* himself gives us the derivation and import of the word *Upis*, farther than which, surely we have no occasion to seek !

*Ουπις ἀνασσοῦ εὐωπις, Φαιοφρε.*

where we plainly see that *Ουπις* comes from *ωψ*, in the genitive *ωπις*, a face or countenance, and as *ωψ* comes from *οπταμαι*, to see, the *præf. med.* of which is *ωπα*, therefore *Diana* has the epithet *Φαιοφρε*, *warer and dispenser of light*. So that she was called *Upis*, from her beautiful or bright shining countenance, that splendid face of the moon, which shines with beautiful lustre ; and no epithet could better suit the moon. *Maerckius* quotes an old *Greek* poet, where the same solution of the matter is given — *ωπιω βλητηραιοῖσαν, Upis darting her silver rays, from her bright countenance.*

M

Nor was Cyrene, second in thy love : 280  
 To her thy favor gave the victor dogs  
 Wherewith th' Hypsæan virgin, at the tomb  
 Of fam'd Iolcian Pelias, o'er the plain  
 Lay'd the proud savage prostrate. Procris too  
 Was of thy lov'd associates : But of all, 285  
 Fair Anticlea claim'd thy prime regard  
 More lov'd than each, and dearer than thy eyes.  
 These were the first who on their shoulders bore  
 The sounding quiver and the twanging bow :  
 While the fair shoulder and th' exerted breast, 290  
 Were naked, in their native whiteness rich.  
 Iasian Atalanta, fam'd for speed,

Admitted

Ver. 282. *Wherewith*, &c.] There is something peculiar in the expression *τοῖς ἐν*, in the author, *cum quibus* or *quorum operâ* : which is (as Spanheim observes) pretty much the same way of speaking with that of the *Attics*, when they use *μεθ' ἡμεραν*, for *ἐν ἡμέρᾳ*, — *αποδομαὶ μεθ' ἡμεραν*, *spolior interdium*, says *Aristophanes* ; or *ἐκ* for *μετα*, *post* ; so *Æschylus*.

Καλλίστον ἡμᾶρ εἰσίδεν ἐκ εἰματός.

After a storm to see the loveliest day.

*Iolcos* was a city of *Magnesia* in *Thessaly* at the bottom of mount *Pelios*, where was a tomb of *Pelias* king of *Iolcos*. Here it was *Cyrene* gained her victory over the lion, of which you have a long account in the 9th *Pythian* ode of *Pindar*. See Hymn to *Apollo*, ver. 125. *Pindar's* account of the disposition of *Cyrene* has been exactly copied by *Virgil*, who says of *Camilla*,

*Bellatrix—non illa colo Calathifervē Minervæ  
 Fæminas assueta manus, sed prælia virgo  
 Dura pati, cursuque pedum prevertere ventos.*

—A warrior dame :

Unbred to spinning in the loom unskill'd,  
 She chose the nobler Pallas of the field :  
 Mix'd with the first, the fierce virago fought,  
 Sustain'd the toils of arms—the danger fought,  
 &c. DRYDEN, b. 7. ver. 1095.

Ver. 283. *These*, &c.] The best commentary on these lines are the ancient remains, where we find the huntresses pictured to us with their right shoulder and breast naked, their bow and quiver, &c. See *Montfaucon's Antiquities*, plate 44. fig. 5.

Ver. 292. *Iasian Atalanta*, &c.] Concerning the hunting of *Cayden*, and the whole story of *Atalanta*, See *Banier's Mythology*, vol. 4. b. 4. c. 1. This *Atalanta* is sometimes confounded with another the daughter of *Schæneus* ;  
 and

Admitted of thy choir, was taught by thee  
 T' elance the dart unerring : From her arm  
 Light'ning, behold, it trembles in the heart 295  
 Of Calydonia's monster : Nor the deed  
 Shall the brave hunters envy ; while thy realms,  
 Arcadia, boast the trophies, the sharp tusks  
 Of the wide-waisting boar : Nor can I deem  
 The vengeful Centaurs with such fury fraught, 300  
 Rhæcus and mad Hylæus (by her arm  
 Tho' level'd bleeding on Mænalion's top)  
 As to pursue the huntress with their hate  
 In Pluto's realms : Yet will their wounds not lie,  
 But speak the truth and testify their shame. 305

HAIL

and I believe, there is some confusion in our author. I have given the best interpretation I was able of the last two lines in this story,

Οὐχαρ σφιν λαγῶνες, &c.

which all the commentators have passed over, and which do indeed seem, in a great measure, unintelligible, so that it is only a leap in the dark. A learned friend writes thus upon it.—“ This is one of the passages, which I could make nothing of ; and the only sense I can draw from it, which I am afraid you will think a bad one, is this ; the poet says, “ nor do I think that even *Hylæus*, or the presumptuous *Rhæcus* (for he attempted to debauch *Atalanta*) can find fault with *Atalanta*, with regard to her knowledge in archery. For says the poet, their

*sides* will not lie. (for *λαγῶνες* does not here signify *viscera*, but *lateræ*) *i. e.* they have still left the marks of the wounds she gave them in their sides when she killed them. For the ancients thought that whatever wounds were received here their marks still continued when people were in the shades below.” T. E.

Οὐσφιν λαγῶνες σὺς πεπτευσονται.

nor *ilia* or *viscera*—cum *ipsis* mentientur—” *i. e.* I guess, they themselves will falsely *accuse Atalanta*, but their *wounds* (or whatever it is) will not speak falsely with them, they will speak the *truth*. Whoever can give us a better interpretation, I should be glad, confessing my own inability so to do.

HAIL great Chitone, venerable queen,  
 For numerous shrines in numerous states renown'd ;  
 Hail Guardian of Mileteus ; led by thee,  
 Cecropian Neleus touch'd those happy shores !  
 Chefias, Imbrasia, mighty Cabir, hail ;  
 Sacred to thee great Agamemnon plac'd

310

His

Ver. 306. *Chitone*.] The scholiast, on the 77th line of the hymn to *Jupiter*, gives us two reasons for this name, the one from a people of *Attica* so called, the other, *ὅτι τικτομένων των βρεφων αντιστοιχων τα ιματια τη αρτεμιδι* — “ Upon which Madam *Dacier*, with her usual delicacy, observes—*Hoc idem hodi. fit—cum mater pueros, statim atque φίλων απεθηκατο κολπων. συνετο cuidam ut Francisco vel alii vovet, & ilius vestibus induit.*—” So that here we see some agreement of the *Roman Catholic* with the *Pagan* ceremonies.

Ver. 308. *Hail guardian, &c.*] It was under the auspices of *Diana* that *Neleus* led this colony from *Athens* to *Miletus* ; she was the *Αεχνηγεις*, the conducting deity : and consequently most particularly worshiped there ; so that I take it, *Μιλετω επιδημιε*, in the original, refers to her, constant residence at, and protection of that state. See Hymn to *Apollo* ver. 20.

Ver. 308. *Miletus*.] “ *Pliny* mentions the old and new *Miletus* : the former he calls *Lelegeis*, *Pithyusa*, and *Anaetoria* : and *Strabo* tells us, that it was built by the inhabitants of *Crete*. The latter was founded according to *Strabo* by *Neleus* the son of *Codrus* king of *Athens*, when he first settled in that part of *Asia*. This great city stood on the south side of the river *Mæander*, near the sea-coast : The inhabitants applied themselves very early to navigation, having founded, according to *Pliny*, eighty, according to *Seneca*, three hundred and eighty colonies in different parts of the world. The city itself was no less famous for a temple and oracle of *Apollo*, surnamed *Didymæus*, than for the wealth and number of its citizens.” *Universal*

*History*, vol. 7. p. 421. Nor was the worship of *Diana* less regarded by the *Milesians* than that of her brother *Apollo* : She was supposed to have been the conductor of this colony.—For as was observed (Hymn to *Apollo* ver. 78.) the ancients thought that some of the gods not only favoured the leading of the colony, but themselves became the conductors : and that under the shape of different animals, as a crow, a swan, a hec, &c. So when another son of *Codrus* led a colony to *Ephesus*.—*Philostratus* tells us, *Μασαι ηγεοντο τε ναυτικη εν ειδει Μελιττων.* whence it is that bees are frequently seen on the coins of the *Ephesians*. As *Diana* was thus the leader of the colony, a festival was celebrated to her honour called *Νηληϊς* by the *Milesians*. See *Meursius Græciæ feriatae*, l. 5. where he mentions the prodigious veneration that was paid to this festival. It is remarked by *Stephen le Moine* (says *Spanheim*) that *Miletus* is derived from the Hebrew לִיבֶרֶת (*liberare*), and the old name of it *Anaetoria* from *ανασκος*, or from *salute* or *servatore*.

Ver. 310. *Chefias, Imbrasia*.] The two divinities, *Juno* and *Diana* seem to be one, from these two appellations, which are equally peculiar and applied to both—the first was taken from a promontory of *Samos*, called *Chefium*, the other from a river of *Samos*, called *Imbrasus*, and *Juno*'s regard for *Samos* is well known : However, if *Juno* was worshipped by the *Samiens*, *Diana* was so too—as by other proofs might be shewn, but as best appears from two coins which you will find in *Spanheim*'s annotations upon this passage, with the inscription of *Σαμίων*, one of which represents *Juno*, the other

His vessel's helm : What time by thy command

At Aulis adverse winds detain'd his fleet

Big with destruction, breathing fix'd revenge

On Ilium, for Rhamnufian Helen's rape

315

To

other *Diana*, who were most probably the same deity, worshipped under different appellations, and in a different character. *Servius's* remark on the 5th line of the 1st *Georgic* of *Virgil*, will throw much light on this interpretation. “*Stoici dicunt non esse nisi unum Deum, & unam eandemque esse potestatem, quæ pro ratione officiorum nostrorum variis nominibus appellatur : Unde eundem solem, eundem liberum, eundem Apollinem vocant : Item Lunam, eandem Dianem, eandem Cererem, eandem Junonem, eandem Proserpinam vocant.*” This we may observe is the opinion of *Macrobius*, and perhaps not far from the truth.

Ver. 310. *Cabir*.] What I have translated *Cabir*, is in the original *καπεροθρον*, *Deus primæ sedis* : One of the *Dii consentes*, or *majorum gentium* : “Which were the Gods worshipped by the *Ægyptians* (says the learned author of the letters on mythology) *Affyrians*, *Græcians*, &c.—as the latter, *dii minorum gentium*, were Gods adopted from obscure people, among whom their worship had taken its rise : These the philosophers and wiser of the priests would not allow to be Gods, such as the *Theban Hercules*, *Esculapius*, *Castor* and *Pollux*, because they had once been men. The others were the *Cabeirim* or mighty Gods of the *Easterus*, and the *Consentes*, the unanimous or co-operating Gods of the *Romans*, worshipped over all the world ; but whose rites and mysteries were particularly famous in the island *Samothrace* and *Leinnos*, and at *Eleusis*. They were originally but two, *heaven* and the *sun*, the only Gods of the *Æthiopians*, from whom *Ægypt* itself is said to have drawn both its religion and learning : These were worshipped in *Samothrace* and the *Ægyptians* made them first six, and long after-

wards twelve, at which number the *Dii Cabiri dicti*, Gods called *Cabirs*, or mighty, rested in most nations.” See more of them page 278. of the letters on mythology. Old *Ennius* comprises them in these two lines,

*Juno, Vesta, Minerva, Ceres, Diana, Venus,*  
*Mars,*

*Mercurius, Jovis, Neptunus, Vulcanus, Apollo.*

*Boehart* says, that the *Cabiri* were the Gods of the *Phœnicians*, and that their name is derived from *כביר* *Cabir*, which both in the *Hebrew* and *Arabic* tongues signifies *Potens* or *Magnus*, great, so that *Cabiri* or *Cabirim* *כביר* signifies the great or mighty Ones. They were two only at first, as our author above observes, the *Heaven* and the *Sun*, or rather those three great agents the *fire*, *light*, and *spirit*, into which all the deities of the heathens may be resolved, and which are the material emblems of the true *Cabiri*, the three living great and mighty Ones.

Ver. 315. *Rhamnufian*.] *Helen* was so called from *Rhamnus* a town of *Attica* ; where, as the scholiast tells us, *Jupiter* lay with *Nemesis*, who brought forth an egg : and *Leda* finding it, hatched it, the produce of which was *Helen* and the *Dioscuri*. *Nemesis* was particularly worshipped at *Rhamnus* ; “where, we are told, she had a statue ten cubits high, of a single stone, and so exquisitely beautiful, that it was nothing short of *Phidias's* finest Works.” See *Banier* vol. 3. b. 4. c. 15. *Apollodorus*, says *Nemesis*, to shun the embraces of *Jupiter*, turned herself into a goose, and *Jupiter* to enjoy her, immediately became a swan : the effects of his compressing her in this shape, was the egg above-mentioned.

To Artemis Corefia Prætus rais'd  
 Grateful, his first remembrancer : For that  
 By thee restor'd, his madding daughters ceas'd  
 Lowing to wander o'er Azenia's hills :  
 The second fane to Hemeresia rose,  
 When of thy favor more the monarch prov'd,  
 Their fury vanish'd, and their sense return'd.

320

BENEATH

Ver. 316. *To Artemis, &c.*] Prætus was a king of the *Argives*, and his daughters names, we are told, were *Lyssippe*, *Ipponoë*, and *Cyrianaissa*. Comparing themselves in beauty with *Juno*; or, as others will, converting the gold of her garments (as they were her priestesses) to their own use: she in vengeance caused such a madness to seize their minds, that imagining themselves transformed into heifers, they run through the fields to hinder their being yoked in the plough, and made them re-echo with their lowings: so *Virgil*.

*Prætides implerunt falsis mugitibus agros.*

“It is thought that they actually became delirious, and that their madness consisted in fancying themselves heifers.” *Melampus* the son of *Amythaon* bargaining to have *Cyrianaissa* to wife, and part of the kingdom, by appeasing *Juno*, and infecting the fountain where they used to drink with some certain medicine, cured and restored them to their right senses. See *Servius* on the place above quoted from *Virgil*. Our author tells us, their cure was owing to *Diana*, and that in return their father built two temples to her, one to *Diana Corefia*, the other to *Diana Hemeresia*; and that says the scholiast, *ὅτι τὰς κόρας ημερωσεν*. “It is probable (says *Banier*) this madness was the effect of some

distemper where the imagination was much effected, as we see in hypochondriac people, who fancy they resemble several sorts of animals. Accordingly *Melampus* employed in their cure black hellebore, since called from his name *Melampodion*.”—“According to *Pausanias* they were not the only persons seized with this distemper: that author assigns it to other women of *Argos*; and this madness of theirs consisted in running up and down the field. See vol. 3. b. 2. c. 5. The reader will observe in the 315th line I read *Azenia*, though the word in the author is *Αζηνια*, which they translate *inhospitable*: but the scholiast explains the word by saying it is *Ὄρος Αρκαδίας*, a mountain of *Arcadia*, which *Azenia* was, and near the fountain where *Melampus* cured the *Prætides*; of which *Ovid* speaks

*Clitorio quicunque sitem de fonte levârit  
 Vina fugit; gaudetque meris abstemius undis.  
 Seu vis est in aqua calido contraria vino  
 Sive, quod indigenæ memorant, Amythaone natus,  
 Prætidas attonitas postquam per carmen et  
 herbas  
 Eripuit furiis: purgamina mentis in illas*

*Misit aquas; odiumque meri permansit in undis.*  
 See METAM. l. 15.

BENEATH a beach the war-affecting race  
 Of Amazons, to thee a statue rais'd,  
 Where Ephesus' proud towers o'erlook the main: 325  
 Otrera first perform'd the holy rites,  
 While round in saliar dance they clang'd their arms,  
 Hoarse to the hymn resounding: till the choir  
 At length they form'd and measur'd o'er the ground  
 Respondent to the shrill fife's feeble strains. 330  
 Not yet Minerva, to the stags a foe,

Drew

Ver. 323. *Beneath, &c.*] The poet in the following lines gives us an history of the first rise and progress of *Diana's* celebrated temple at *Ephesus*, which he assures us, the *Amazons* were the first occasion of, by the little statue they rais'd under a beach, or (as *Dionysius* has it) in the niche of an elm, a striking instance of the simplicity of the first ages. The grandeur of that temple in after-times, and the particular veneration wherein *Diana* was held there, is too well known to require any thing from me on that head. "Great is *Diana* of the *Ephesians*," was the cry of her blind adorers; and that *Diana*, was a small statue, as we are told, of ebony, made by one *Canitia*, which the *Ephesians* called *Διοπετης*, or one that fell down from *Jupiter*. There were two temples, the first not so grand as the second: *Erostratus*, to make himself famous, burnt the first, which *Alexander* offer'd to rebuild at his own expence, if the *Ephesians* would put his name on the front: but they rejected it, by telling him, "it was not fit one God should build to another." The second, and the more sumptuous Edifice, is supposed to have been burnt in the time of *Constantine*. There are some ruins, and a few broken pillars of this structure still remaining—an account of which may be seen in *Spon's* voyage. See *Montfaucon's* antiquities, b. 2. p. r. c. 11. plate 6. fig. 24, 25. *Otrera* or *Hippo*, it seems, was the first priestess, and

*Μιστρων Αμαζονιδων*, one of the *Amazonians*, as the scholiast informs us.

Ver. 331. *Not yet, &c.*] From this passage in the author, we may gather two things:—that the *Tibiae* of the antients were of the (Ορειν) bones of deer, and that their inventress was *Minerva*:

*Prima terebrato per rara foramina buxo,  
 Ut daret effeci Tibia longa sonos:  
 Vox placuit: liquidam faciem referentibus undis,  
 Vidi, virgineas intumuisse genas:  
 Ars mihi non tanti est, vultus mea tibia, dixi,  
 Excipit abjectam cespitem ripa suo.*

says *Minerva* in *Ovid's* *fastorum* lib. 6. ver. 697. And in *Aristophanes*, a *Bæotian* says,

Υμεις ὅσοι Θηζαθεν αυλητα παρι,  
 Ταις οσινις φυσετε τον πρωκτον κινος.

where the scholiast observes he uses *οσινις*, because formerly pipes were made *απο των ελαφειων οσων*, from the bones of stags. They were sometimes made of asses bones: one would wonder, says *Plutarch*, that an ass, *ει παχιτατος και αμεσυτατος αν ταλλα*, an animal so heavy and averse to music should afford *οσιν λιπτισατον και μεσιχωτατον*, the most shrill toned and musical bones. Whoever thinks it worth his while to read more about the pipes, &c. of the antients, may find an account of them in *Montfaucon*, part the 2d of the 3d vol. b. 5. c. 2.

Drew from the hollow'd bones the flutes ripe found.

Fair Sardis heard, the Berecynthian realms

The diffonant rout re-ecchoed, as the dance

With warlike din attending, rough the twang 335

Of rattling quivers from their shoulders rung.

Around the statue soon a temple rose,

Divinest edifice—whose stately height

And rich magnificence, the sumptuous east

Unrivall'd boasts, not by the Pythian dome 340

In all its glories equal'd !—Touch'd with pride

Contemptuous, and with madding fury seiz'd,

A crowd of stout Cimmerians, like the sand

For numbers, from Inachian Bosphorus,

To pour destruction on those sacred walls 345

Stern Lygdamis led on : Mistaken prince,

Alas how lost ! nor thou, nor one of those

Whose chariots crowded o'er Cayster's mead

Thick as autumnal leaves ; shall hence return

Or

Ver. 341. *Touch'd*, &c.] *Lygdamis* and the *Cimmerians* in the reign of *Ardyes* king of *Lydia*, invaded and over-ran all *Asia minor*, as *Strabo* tells us. They took *Sardis*, the metropolis of *Lydia*, but could never win the castle. As *Strabo* and *Herodotus* are silent upon that head, I imagine what *Hesychius* says, namely, "That *Lygdamis* burnt the temple of *Diana*," is not true; and *Callimachus* particularly says, "He did not lay it waste, he only threatened and led on his *Cimmerians* so to do, ἀπαγαγεῖν :

for he subjoins, *mistaken prince*, he tells us he erred from his design *οσωνηλατεν* ! He perished in *Cilicia*, according to *Strabo*. The *Cimmerians* were the descendants of *Gomer*, and the same with the *Gauls* of *Asia minor*. *Pliny* speaking of them says, *Cimmerii populi septentrionales sunt, ad Bosphorum ponti Euxini fretum habitantes : cujus ora curvatur in mæotim, Scythiæ Paludem*. See *Universal History*, vol. I. p. 375.



Or view their country more ! DIANA's arms, 350  
Blest Ephesus, thy fortrefs, thy defence !

GODDESS of ports, divine Munychia hail !

Let none contemn DIANA ; Oeneus felt  
Her heavy hand avenging : Let none dare  
To rival in her arts the huntrefs queen : 355

For with no trivial mulct the proud presumption

Of Atreus' fon she fin'd—Nor to their bed

Let any court the virgin : Wretched joys

Crown'd Otus and Orion's bold addrefs:

Let none decline the solemn choir to join, 360

Not even Otrera's favour'd-felf refus'd

Unpunish'd, unafflicted : Goddess hail,

Great queen, and be propitious to the fong !

Ver. 352. *G dlefs*, &c.] See the remarks on verfe 46 above. She was called *Munychia* from *Munychia* at *Athens*, which the fcholiaft tells us *ἡ μίτος τοῦ παρθενίου*. The ftory of *Oeneus* is well known, that he neglected *Diana* in the facred rites, which he paid to all the deities, for which ſhe incited his neighbours to raife a war againſt him, and befides

On *Oeneus* fields ſhe ſent a monſtrous boar,  
That levell'd harveſts and whole foreſts tore,

according to *Homer*. *Agamemnon's* offence, *Dicys Cretenſis* tells us, was the ſhooting a goat in the grove of *Diana*, a place held very ſacred. The price of which offence was no leſs than

his daughter. *Μυθή*, in the original is uſed for *pæna*, or rather, as I have rendered it, a mulct : *Donatus* obſerves, *Pretium p o ſtultitia eſt pæna*, *pretium pro virtute lucrum*. *Andria* Act 3. S. 5.

Ver. 359. *Orion*] Or *Oarion*, as he is frequently called amongſt the poets, is ſaid to have attempted to raviſh *Diana*.

—*Et integræ*  
*Tentator Orion Dianæ,*  
*Virginæ domitus ſagittâ,*

ſays *Horace*. See an ingenious hiſtory of *Orion* in *Banier's Mythology*, vol. 4. b. 7. c. 7. *Otus* was one of the famous *Aloides*, who were ſlain, according to ſome, by *Diana* in *Naxos*, for *Orion's* crime.

*End of the Hymn to DIANA.*



*A. Jefferys sculp*

THE  
Fourth H Y M N of CALLIMACHUS.  
To DELOS.



**O**F sacred DELOS, great APOLLO's nurse,  
 When, when, my soul, or ever wilt thou sing?  
 Most sacred, all the Cyclades might well  
 Each furnish theme divine : But DELOS first  
 From every Muse demands the tribute lay,  
 For that she first their infant God receiv'd,

5

And

*Hymn to Delos.*] Hymns upon these popular occasions were a kind of prize poems ; which most of the poets wrote, if not through a principle of religion, at least through a desire of acquiring that character : the sure consequence of which was the particular esteem of the people. At the time of the *Theoria* or *Delian* festival some celebrated poet always composed the hymn,

amongst which doubtless was this of *Callimachus*. *Pindar*, we are told, was requested by the people of the island *Cos* to write a hymn upon *Delos*, and he plainly tells us he will do so, in his first *Pythian*, and begs pardon of that isle and *Apollo*, for delaying their praises till he has sung those of his own country ;

And first triumphant hail'd the Deity.

Not with less hate the nine pursue the bard

Forgetful of Pimplea, than APOLLO

Him who forgets his DELOS :—Be my strains

10

Turn'd then to Delos : That th' approving God

At once may favour and inspire the song.

THO' to tempestuous seas and storms expos'd,

Its firm foundations rooted in the deep,

Unshaken stands the isle ; round whose rough shores

15

(More

Μη μοι κρῖνα νημεσασαι  
Δελος, εν α κεχυμαι —  
Ειξον ω' πολλωνιας' Αμφοτεραντοι χαριτω  
Συν Θεωις ζευξω τελος.

*Philo* makes it clear, that *Pindar* performed his design, when he says, Δια και Πινδαρος επι της Δελου φησι, χειρ' ω θεοτιμητε, &c. Nothing can begin more nobly than the present hymn, the double interrogation of *τινα χρονον*, and *ποτε*, rouses the attention—and the address to his soul, *Ωθυμε*, is elegantly poetical. *Φιλονητορ*, is *Pindar's* frequent address, and *Θυμε*, he likewise uses. There is no appearance of a tautology in these two interrogations, as has been imagined, the one means *at what particular time, when?* the other, *will you ever—?*

Ver. 3. *Most sacred*, &c.] As these islands had their name from surrounding *Delos* (*Cycladas sic appellatas, quod omnes ambiunt Delum.*) It seems probable they had thence also their title of *ιερωτάται*, or *most sacred*) as *Delos* was a part of these *Cyclades*, and looked upon itself the most sacred place in the world. Otherwise why a parcel of poor wretched islands famed for nothing but the misery and horror wherewith they threatened the offending *Romans*.

(*Spretæ Myconas, humilisque Scriphos* )

why they should be so highly honoured, I know

not : *Spanheim's* first conjecture, that they probably were once in better case, seems quite groundless : and his second, though more reasonable is yet, I think, not satisfactory : he says, they were called *ιερωτάται*, on account of the great veneration they paid to *Delos* : it is true, they are known so to have done ; but were not other places equally religious in the worship they payed to that island?—a town has been celebrated and esteemed venerable for having had a great man in it, a country for a particular city or temple, and why not a number of islands for having one of themselves so eminently renowned ? The reader must judge.

Ver. 13. *Tho', &c.*] This is a very difficult passage in the original : I have endeavoured to give it as poetical a sense, as I am able : I had once rendered it more paraphrastically, thus :

About its desert coasts tho' rough winds blow  
Howling, as round some billow-beaten rock,  
To smiling *Ceres* and the generous steed  
Ungrateful tho' its soil, fit place of rest  
For cormorants that wing the mid-way air :  
Tho' thus unmov'd it braves th' *Icarian* waves  
That proudly o'er its cliffs their curling foam  
Triumphant dash : tho' once its barren shores  
None but the wandring race of fishers knew :  
Yet when to *Ocean's* and his *Tethys'* court, &c.  
N 2 The

(More pervious to the cormorant than horse;  
 Where whilom lonely fishers made abode :)  
 Th' Icarian waves their white foam roaring dash;  
 Yet to old Ocean's and his Tethys' court  
 When move the islands, murmuring none beholds 20  
 Majestic Delos graceful lead the train  
 Claiming prime honour : Corfica demands  
 The second place : Eubæa next appears,  
 Her follows sweet Sardinia, and the isle,  
 Which happily receiv'd the queen of love, 25  
 When from the waves emerging ; for reward,  
 Its shores her kind protection ever share.

These

The learned reader will, by considering the words in the original, find this, I hope, expressive of them. *Virgil* says of *Delos*. That *Apollo*—

*Immotamque coli dedit, & contemnere ventos.*

— Gave it to be unmov'd,  
 With firm foundations, and defy the winds.  
 TRAPP. *Æn.* iii. 102.

Some have imagined, that this steadfastness assigned by our poet to *Delos*, refers to its being unshaken by earth-quakes, and they build their conjecture upon a passage from *Thucydides* the historian, who speaking of an earth-quake that shook *Delos*, adds, that it was never shaken before. *Virgil* speaking of a rock, says, that it was *apricis statio gratissima Mergis*. *Æn.* v. 128.

——— A station fit  
 For cormorants, when pruning in the fun.  
 TRAPP.

Ver. 19. *Yet to, &c.*] The foregoing lines are a kind of apology for this superior honour, which, the poet tells us, was given to *Delos*, though in itself an island of so small estimation, yet for the favours done to *Latona*, thus singularly rewarded.

Ver. 21. *Majestic, &c.*] This principality attributed to the island *Delos* has nothing in it more than one would expect, from the singular veneration that was payed to it, and the great religion it was held in by all the world. The author, it must be observed often speaks (indeed most frequently) of the isle as a personage: a custom, it is well known, used by all countries in all ages.

Ver. 25. *Which, &c.*]

— Ην επηξξατο κυρις  
 Εξυδατος ταπεινα· σαις δε μιναντ' επιβαθρων.

The present passage by means of the periphrasis, which the author uses for the island, is difficult of

These boast for their defence strong walls and towers,  
 But DELOS her APOLLO—and what tower  
 Impregnable as he? For towers and walls  
 Strymonian Boreas levels with the ground :  
 But ever unremov'd firm stands the God ;  
 Thy guardian, happy DELOS, thy defence.

SINCE various theme for song thy worth supplies,  
 Say of the holy legends which best pleas'd,  
 Which dost thou hear most joyful? shall I sing  
 How with his threefold trident, work immense  
 Of labouring Telchins, Neptune clave the rocks,

Disparting

of construction : the literal sense is, “ And *Cyprus*, to which *Venus* first of all swam from the waves ; and now preserves as a reward for that landing it afforded her. *Art' επιβαθων*, has given the commentators much trouble : *Servat illam pro propugnaculo*, says *Madam Dacier*, but doubtless wrong : *Dr. Bentley* has given us the true sense of the passage : *Verte*, says he, *colit & tutatur eam pro Naulo seu mercede*.” *Venus jam mari nata & αναδουμένη, cum ad Cyprum primum adpulisset, & eam Tellurem veluti Navim conscendisset, hanc ei gratiam quasi Naulum repondit, ut in tutelam suam veniret.* *Hesych.* *Επιβαθων, μισθος της βασιως της εις την ναυιν, ταπεινολον*.”

Ver. 28. *These, &c*] The sentiments in these lines are noble and pure, the poetry grand and excellent. “ These other islands put their trust in walls and towers, but *Delos* boasts of better bulwark, hers is *Apollo* : then comes the noble interrogation — *τι δε συμβαλωτερον ερχος* ; all mortal works,

The cloud-clapt towers, the gorgeous palaces,  
 The solemn temples, the great globe itself

And all which it inhabit shall dissolve ;

but *Θεος αει ασημελιος*, the God forever stands unmov'd—and he, happy island, he it is who defends and guards thee, he it is, who is thy rock and castle of defence.” There are innumerable passages in scripture to the same purpose, “ Put not thy trust in princes nor in any child of man, &c.—Some trust in chariots and some in horses, but we will remember the name of the Lord our God.—Woe to them that go down to *Egypt* for help, &c.—and look not unto the Holy One of *Israel*, neither seek the Lord. The *Egyptians* are men and not God, and their horses flesh and not spirit, &c.—but it would be endless to quote half the passages to this effect in the Scriptures. God is often called a wall of fire round his church in *Zachary* : and in the Song of *Solomon*, the heavenly bride says, I am the wall, and my breasts like towers.

Ver. 38. *Telchines*.] The reader may find something agreeable to him, perhaps, on this subject in the *Life of Homer*. p. 196, & seq. edit. 8vo. 1736.

Disparting wide—and gave to islands birth :

The massy fragments to the sea descending,

40

Precipitate downward roll : fixt, firm fixt,

On sure foundations 'midst th' encircling waves.

BUT thee no such necessity constrain'd,

Licens'd to range o'er Neptune's wide domains,

Asteria call'd, for that the thunderers arms

45

Eluding like a star thou shot'st from heav'n

Down to the deep abyfs ; and such thy name

Till bright Latona dignified thy cliffs.

OFT

Ver. 43. *But thee, &c.*] The common story of this island's moving upon the waters is too well known to need insisting upon here : The island had other names before this of *Delos*, amongst which was *Asteria* (the original of which the author, in the following lines, gives us :) and *Ortygia* ; the first, because, says *Callimachus*, this daughter of *Cæus* shot from the embraces of *Jupiter*, *αστεριση*, like a star (tho' *Pindar* says the island was called *Asteria*, because it shone *ασεριση*, among the *Cyclades* :) the latter name *Ortygia* had its original from the same report, that *Asteria* fled thither in the shape of *Ορτυγος* a quail. *Nonnus* in his *Dionysiaca* speaks of this fable.

Οια περ Αστεριν φιλοπαρθενον, ην ενι ποντω  
Πλαζομενην εδιωκε παλινδρομον, εισοικεν αυτη  
Αγαστον ιππευσσαν αμοιβαδι συνδρομον αυρη  
Κυμασιν ατυ φελικτον ενεφριζωσεν Απολλων.

And this difference of the names gave occasion to the mistake, that *Apollo* and *Diana* were born in *Ortygia*, not in *Delos* ; nay, and some mythologists have said, that *Diana* was born in

*Ortygia*, *Apollo* in *Delos*, amongst these is *Orpheus* ; who, in his hymn to *Latona*, says,

Γενταμενη φοιβοντε και Αρτεμιν ιοχαισαν,  
Την μεν εν Ορτυγην, τον δε κραναη ενι Δηλω.

Ver. 46. *Like a star.*] *Theocritus* has a line very apt to our purpose,

—Ως οτι πορρος απ' υραν ηριπεν αστη  
Αθροος ες ποντον. —

and *Virgil* speaks very beautifully, as he does of every thing he touches upon, of this shooting of stars :

*Sæpe etiam stellas, vento impendente, videbis  
Præcipites cælo labi, noctisque per umbram,  
Flammarum longos a tergo albescere tractus.*

And oft before tempestuous winds arise,  
The seeming stars fall headlong from the skies :  
And shooting thro' the darkness gild the night,  
With sweeping glories, and long trails of light.

DRYDEN'S 1st *Georgic*.

Where, who can help admiring the grave-fac'd dulness of *Servius*, when he observes on this passage, — *Sequitur vulgi opinionem : non enim omnia prudenter a poeta dicenda sunt !*

OFT bound from Lycian Xanthus to the coast  
 Of Ephyra, floating i'th' Saronic gulf 50  
 The mariner saw thee, joyous: but his course  
 As homeward plying, fought thee there in vain:  
 Now thro' the rapid straits of Euripus,  
 Now o'er those waves rejected, failing swift  
 To Sunium, Chios, or the virgin isle, 55  
 From whose white bosom hospitably pour'd  
 The neighbouring Mycaleſian nymphs, to hail  
 With gratulation sweet thy lov'd approach.  
 But when supplying to Latona's son  
 A happy natal place, pleas'd in return 60  
 DELOS, the failors nam'd the favourite isle:

Since

Ver. 55. *Or the virgin isle, &c.*] The original is ΜΑΣΟΡ ΠΑΡΘΕΝΗΣ, where I make no doubt the author used the word ΜΑΣΟΡ, in allusion to ΠΑΡΘΕΝΗΣ, the name of the isle; *Samos*, as *Strabo* informs us, was really situated on a rising hill, *prominent like a breast*: I have endeavoured in the translation, in some sort, to keep up the allusion; mount *Mycale*, from whence the nymphs were called *Mycaleſian*, is just opposite the island *Samos*; and thence too, they were said to be neighbours to *Samos* or *Anceus*, king of *Samos*; who so called the island (formerly named *Parthenia*, according to our author) from a son of his, whose name was *Samos*.

Ver. 61. *Delos, the &c.*] Such, according to *Callimachus*, was the origin of this name of the island; so called because it was no longer αδηλος, not *manifest*, no longer floating uncertainly over the ocean. Various other etymologies are given of the name, but as this is perhaps, as rational as any, and given by our author,

we have no business to seek further. Nevertheless *Bechart* thinks it far from the truth (and indeed his is more likely to approach nearer to it) and therefore he gives a very different derivation from a *Syriac* word of the same sound, signifying *God*, so that it was called, according to him, *Delos*, as being the island of the God *Apollo*: we might not unreasonably with the description given of it by *Callimachus*, ver. 15 above, derive it from the Hebrew דֶּלֶל, *del*, *poor*, *mean*, *exhausted*, *so barren, rocky and unfruitful*. See *Bechart's Chanaan*, lib. 1. c. 14.—*Solinus* says, that *Delos* was so called, because after the deluge it was first *illuminated* by the rays of the *Sun*. *Alenimise hoc loco, par est, post primum diluvium, Ogygii temporibus instatur, quum novem & amplius mensibus diem continua nox inumbraſſet, Delon ante omnes terras, radiis solis illuminatur, sortitamque ex eo nomen, quod prima reddito foret visibus.*

Since rooted in th' Ægean waves, no more  
Uncertain and unseen it rang'd the main.

THEE not resentful JUNO's vengeance mov'd,  
The fury of whose wrath impetuous burst 65  
On all the concubines of JOVE: But chief  
On bright Latona: From whose loins a son  
Was destin'd to be born, that shou'd eclipse  
And rival in JOVE's love her darling MARS.

BIG with the thought and brooding dire revenge 70  
From heav'ns high tow'rs, solicitous she kept  
Observant watch: And, with the pangs of birth,  
Detain'd Latona, lab'ring: Earth to guard  
Two faithful centinels she fix'd: Dread MARS  
On Thracian Hæmus furious shone in arms, 75  
The continent with stern regard beholding: Whilst  
His courtes Boreas' seven-fold cave receiv'd.

WITH fixt attention, o'er the scatter'd isles  
Thaumantian Iris, plac'd on Mimas' brow,  
Hung sedulous surveying: These, what states 80  
So e'er Latona in her anguish sought,  
Instant, dire menacing, approach'd: And dash'd

Ver 81. *Instant*, &c.] Though this whole beginning of things, as may perhaps hereafter  
story has a plain *philosophical* reference to the first be more fully shewn (*Juno* being the *air*, *La-*  
*tona*



Each rising hope of hospitable rest.

ARCADIA heard their mandates, heard and fled :

Hoary Phenæus, sacred Auge's mount,

85

All Pelops isle, Egiale except

And Argos : (There, where JUNO reign'd supreme,

'Twere vain to hope admittance ;) these as climes

Forbid, Latona fought not : But her course

Shap'd

*tona* the first rude chaotic mass, without form and void, for she is called *Λητω*, from *Ληθω*, to lie hid in oblivion, and that *darkness*, which was over the face of the first deep, and from hence comes the Latin word *Latet* ; each of which words are primarily derived from the Hebrew *לָטַח* LAT, to lie hid, &c. whence, according to Leigh, comes our word *lot*, because a *lot* is of obscure and doubtful things. This *Latona* being impregnated by *Jupiter*, the *etherial fire*, was detained by the struggling of the air from bringing forth *Apollo* and *Diana*, the *Sun* and *Moon*, &c.) though, I say, this fable has thus plainly in its original a reference to nature, yet doth it seem also to have some dark analogy to the tradition fully recorded in the 12th chapter of the *Revelation*. "There appeared a great wonder in heaven : a woman clothed with the *Sun*, and the *Moon* under her feet : and upon her head a crown of twelve stars. And she being with child, cried, travelling in birth, and pained to be delivered. And there appeared another wonder in heaven : and behold a great red dragon, having seven heads and ten horns and seven crowns upon his head. And his tail drew the third part of the stars of heaven, and did cast them to the earth : and the red dragon stood before the woman, which was ready to be delivered to devour her child, as soon as it was born. And she brought forth a man child, who was to rule all nations with a rod of iron : and the child was caught up to God, and to his throne, and when the dragon saw that he was cast to the earth, he persecuted the woman, which

brought forth the man child," &c. see the whole chapter. It is observable, that as this *son* of the woman slew this great dragon—so the *son* of *Latona*, according to the fable, slew the *Python*, as you will read in the sequel of this hymn.

Ver. 86. *All Pelop's isle.*] This peninsula was not known by the name of *Pelop's isle* or *Peloponnesus*, at the time when *Latona* is said by the mythologists to have brought forth *Diana* and *Apollo* : for *Pelops* was not then born : it was called *Pelafgia*, *Egialea*, *Apia*, and according to *Hesychius* Πᾶνα : and afterwards got the name of *Peloponnesus*, upon *Pelops* his arrival into *Greece* from *Lydia* or *Pbrygia*. But it is well known to be no uncommon thing with the antient poets, more particularly the tragic ones, not to call the country where the matter, they are relating, happened, by its antient, but then modern name, such as was used in their own times. *Spanheim*. And this remark of *Spanheim's* will serve to clear up, not only many of the antients, but also many of our own poets, from the objections of this sort, which several little critics too hastily throw out against them. *Phenæus* or *Peneus* is, according to the scholia, ποταμός Ἀρκადις Ἀρκαία, which *Spanheim* supposes to be the reason why the author describes him as an old man ο γέρων Φιναιός : but *Grævius* thinks the author has respect to the lake close by the city of the same name, and calls him γέροντα, because the antients when they would represent the sea, rivers, lakes, &c. always painted the figure of an old man.

O

Shap'd towards Aonia : All Aonia flew,

90

Dirce and Strophie : While their hands support

Their fire Ifmenus' steps : And far behind

Lag'd, by Jove's thunder marr'd, lab'ring his way

With footing slow, Asopus : While distrest

Each wood-nymph, Oread or Dryad fate,

95

Viewing their oaks coëval, on the top

Of moving Helicon nod their wavy brows

Loud groaning to the fall : Ye Muses say

If ought on oaks the Dryads fate depends,

Or with them born or dying ?

100

When the gay trees, in beauteous verdure clad,

Their blooming honours shew, the nymphs, like them

In fullest charms all blithsome trip the plain :

And

Ver. 91. *Dirce and Strophie*] Were two fountains and *Ifmenus* a river of *Thebes*, according to the scholiast : *Asopus* was said to be thunder-struck by *Jupiter*, who ravish'd his daughter *Ægina*, for vomiting out his waters against him :

*Namque ferunt raptam patriis Æginan abundis  
Amplexu latuisse Jovis : furit Amnis, & Astris  
Inferus bellare parat, &c.*

STAT. THEB. l. 7.

“ *Asopus* was a king of *Bœotia*, and confounded with a river, whence he was said to be the son of the Ocean. That prince, to avenge the insult which *Jupiter*, that is, a king of *Arcadia*, who bore that name, had done to his daughter, raised against him a powerful army and gave him battle ; wherein he was routed, as we learn from *Theodotus* ; and because in

ancient times it was usual to intermix fable with history, those who wrote this, said, the river *Asopus* had with his streams made war upon *Jupiter* ; and that he, by transforming himself into fire, had thunder-struck him : a physical circumstance founded upon the situation of that river, which flows in a country that abounds with sulphur.” See *Banier*, vol. 4 p. 268.

Ver. 95. *Wood-nymph, &c.*] These were called *Dryads*, or *Hamadryads* from the common tradition, which *Callimachus* here mentions, of their living and dying *αμα ταις Δρυσι*, together with the oaks : much is spoken of them every where, so that I need not dwell upon the subject : The reader will be agreeably entertained by referring to the 8th vol. of the *Spectator*, No. 589, where he will find an account of these *Hamadryads*.

And when deform'd by furly winter's blasts,

The sympathetic nymphs lamenting mourn.

105

APOLLO yet unborn dread rage conceiv'd  
'Gainst these inhospitable realms: and thus  
Denounc'd, oh Thebes, th' irrevocable curse:

“ Oh miserable Thebes, why, why too soon

“ Draw on thy certain fate? Compel me not

110

“ Unwilling to foretel thy destiny!

“ What tho' no Pythian tripod feels the God,

“ What tho' not yet the serpent—from the banks

Of

Ver. 107. 'Gainst these, &c.] *Ταῖς μὲν ἑπὶ Ἀπολλῶν χολῶθι*, His ig'tur Apollo graviter iratus fuit, at these *states*, namely, who refused his mother admission; the scholiast says, *ταῖς μὲν Διξαρμιναι; δηλαδὴ τὴν Λατῶν*, and yet spite of this the Latin translator hath foisted into his text—His quercubus, a mistake, which the reader should be apprised of. The *unwillingness*, which Apollo speaks of, to deliver the oracle—*αἰκνύμενος*—is best explained by the oracle delivered by the Pythian priestess in the 6th *Æneid* of Virgil: and like that, all oracles were supposed to be delivered in a compulsive way.

*At Phœbi nondum patiens, immanis in antro  
Bacchatur vates, magnum si pectore possit,  
Excussisse Deum, &c.* Ver. 77.

Concerning the *laurel*, see Hymn to Apollo note 1. where it is remarked, that the *Tripos* were adorned with *laurel*. Concerning the woman, *Niebe*, mentioned, l. 121. See the Hymn to Apollo l. 35. and for the last line of the speech, see the 13th line and note of the same hymn.

Ver. 112. *What tho'*, &c.] It is remarkable this threefold division of things found in the *Heathen Mythology*: the world is divided be-

tween the three brothers, *Jupiter*, *Neptune*, and *Pluto*; *Jupiter* has his three forked lightning, *Neptune* his trident, or three-fold sceptre, as *Pluto* likewise at whose gates is placed the triple-headed dog *Cerberus*: and the oracles of *Apollo* are delivered from a *Tripos*, a seat with three feet—This division cannot but strike an attentive observer. It has greatly perplexed the mythologists to find out whence this custom came of *Apollo's* oracles being delivered from a *Tripos*, and very numerous as well as absurd are their solutions of the matter. *Spanheim* has a long dissertation upon it in his note on this place, at the end of which he seems to have perfectly satisfied himself, and is pleased, he tells us, to find his opinion countenanced by a learned author, who with him, agrees in the similitude of these things in the worship of *Apollo*, to the ceremonies in the *Jewish* temple: whence he doubts not such imperfect traditions were taken. His words are—*Cui tamen ultimam, nec importunam, uti opinor, addemus Coronidæ, nempe eo Apollinis, juxta Phæbados, in templi Delphici adyto, supra tripodem sedentis, responsaque inde, Dei illius oraculum consulentibus, edentis factis, adumbrari a Gentilibus pridem nobis visum, id quod legitur Nume. vii. 89. Moysen, quæties ingrederetur tabernaculum,*

“ Of Plutus rolling his nine-folds immense,

“ And now around Parnassus, snow-capt mount,

115

“ Their

*bernaculum, ut consuleret oraculum (prout hic vetus interpretas) audivisse vocem ad se loquentis, e propitiatorio, quod erat super arcam (scu ejus operculum) inter duos Cherubim. Quæ haud diffiteor jam acuite adtigisse eruditum auctorem libri memorati Delphi Phœnizantes, quamquam postea demum editi ac serius a nobis nisi, & cui cæteroquin viro docto ad tabernaculum cum arca ad schiluntem sub Josua (Jof. xviii. 1.) fixum, totam hanc Hebræici ritus in Delpici Tripedis & oraculi constitutionem originem ac simulacrum referre placuit, &c.*” I would advise the reader, curious in these matters to consult the note itself. There seems, no doubt, but that this custom of delivering the *oracles* of *Apollo* from a *tripod* placed in the more retired and sacred part of the temple proceeded from whence *Spanheim* supposes: the Holy of Holies was itself called the *oracle*, and the judicious in the original language want not to be informed of the reason of that translation which *Spanheim* produces, and which it would be too long for me to explain here: In the 1st book of *Kings* viii. 6. we read—“ And the priest brought in the ark of the covenant of the Lord unto his place, into the *oracle* of the house, to the most holy place, even under the wings of the cherubim.” Where the word *oracle* in the original is רֶבֶר, *DeBIR*, and in the *LXX* translation Δαβιρ, and in the text from *Numbers*, *Moses* is said to go in רֶבֶר, *LDcBcR*, to speak to him, to consult the *oracle*. But herein is the principal point remarkable, that this *oracle* was delivered from off the *mercy-seat*, from between the *cherubim*, concerning which I have just spoken in general in the hymn to *Jupiter*, note 107.—These *cherubim* were placed in this most holy place, where none but the high priest was permitted to enter, and he but once a year, and then not without blood and incense—in this so sacred a place were these *cherubim* situated, which were emblems or representatives of the divine and Holy Three, as may be proved by innumerable arguments: upon which I cannot stay now, intending only just to hint to the curious reader, how exactly the devil aped this most hallowed part of divine worship by his *oracles*, delivered from a *tripod*, a *three-footed seat*, situated

in the inner and most sacred part of his temple. And the particular of the inflation of the *priestess*, her being swelled and inspired by the air, will still, to the attentive reader, more confirm this solution of the matter, when he considers, that all true *oracles* and *prophecies* proceed from the inspiration of the Holy Ghost πνευμα αγιον, the hol. air or spirit. This the very learned and ingenious *Spanheim* delivers as his opinion of the origin of this custom; and another thing which he informs us (nay, and of which he hath given us some coins) is no less observable, that there were frequently *tripods* amongst the antients, with a serpent rolled round them: so that there he was worshipped in his genuine form: and in confirmation of this we may observe, that *Apollo*, the God of the temple himself was called *Python*; nay, and moreover, as he tells us in this place, he had no *tripod* before this exploit of killing the serpent *Python*; whence we may observe in return, that there was no *oracle* or *cherubim* before the promise to bruise the *serpent's* head, which yet were immediately set up, soon as that was necessary to be done. See *Gen.* iii. 15, and 24. And concerning this analogy I have spoken in the 142d note of the hymn to *Apollo*: in further proof of what was advanced there it may be necessary here to add, that the name *Python* is directly Hebrew from פֶּתֶן, *PeTHEN*, an *asp* or *serpent*, and a text where the word occurs, is by this *Python* himself applied to our Saviour. See *Matt.* iv. 6. which refers to *Psalms* xci. where we read in the 13th verse. “Thou shalt tread upon the lion and פֶּתֶן *Python*, the adder or serpent;” which hath an obvious and direct application to this Heathen story of *Apollo's* destroying the *Python*. The word occurs in the same sense in many other texts, as you may see in any Hebrew concordance. Leigh, in his *Critica Sacra* upon the word, explains it, “an *asp*, *Cockatrice*, or the *serpent Python*, called in Hebrew *Pethen*; which name noteth (by the contrary) the *unpersuadeds* which this *Psalms* (the 58th) sheweth to be naturally in that beast. And so the wicked have the title of *απειθεis*, *unpersuaded* or *disobedient*. *Tit.* i. 16.” Unde πειθεω, (adds an author quoted by Leigh) quippe qui

- “ Their slimy length involving) tho’ not yet  
 “ My darts have pierc’d the monster : Hallow’d truths  
 “ Nathless, as from the Delphic laurel fure,  
 “ Unerring hear me speak : Far off, far off :—  
 “ Quick shall I find thee : Quick my arrows wash 120  
 “ In Theban blood : Thine is the impious race  
 “ Of that tongue-doughty woman ! Hence nor thou  
 “ Profane, not thy Cithæron shall the birth  
 “ Of PHOEBUS hallow : Righteous is the God,  
 “ And on the righteous only shines his favour.” 125

HE spoke : And thence Latona wand’ring turn’d,  
 Sad fighting to Theſſalia : (Since in vain  
 At Elice or Bura, and at all  
 Achaia’s ſtates inhospitable, fought  
 The burden’d mother entrance :) There alike 130  
 Unfortunate ſhe rov’d : Anaurus fled  
 With great Lariffæ, and fam’d Pelion’s mount :  
 Even Peneus too his difregarding waves

Roll’d

*qui ſerpens ſub æſpis ſacer eſſet Apollini, & per quem divinationes olim inſtituerentur.* There is, I think, no doubt but the Greek verb *πειθω*, to *perſuade*, comes from ΠΕΘ, *PeTHEN*, the great original evil *perſwader* or *ſeducer*.

Thus as it ſhould ſeem, we have a complete and reaſonable account of this tradition concerning *Apollo*’s killing the *Python*, and delivering his oracles in the moſt ſacred part of his temple, from a *tripod*. They who are moſt converſant

in theſe things will beſt underſtand, and moſt readily excuſe the imperfection of my account, which is ſcarcely any thing more than bare hints to raiſe the attention, and promote an enquiry into ſuch ſubjects amongſt men far more able and much more at leiſure for them than myſelf. I have forbore enlarging on the phyſical ſolution which mythologiſts give of this exploit of *Apollo*’s killing the *Python*, becauſe it is ſo univerſally mentioned, ſo well and juſtly applied.

Roll'd rapidly away thro' Tempe's vale.

NOR touch'd compassion thy relentless heart 135  
 Steadfast in hate, dread JUNO; when her hands  
 In supplicating fort extending wide,  
 Latona thus besought the pitying nymphs :  
 " Intreat, ye daughters of the flood, fair nymphs  
 " Of Theffaly, try every blandishment, 140  
 " From Peneus, from your father to procure  
 " A birth-place for JOVE's offspring : Beg him stay  
 " His mighty flood !—Ah Peneus, wherefore strive  
 " Swift to outstrip the winged winds ? No race,  
 " No contest claims this speed : Move ever thus 145  
 " Thy feet, the ground light-leaving ? or now first  
 " Do terror and Latona bear thee on,

" And

Ver. 139. *Intreat, &c.*] This whole speech of *Latona* to the nymphs is truly beautiful : the elegance of the expressions and the admirable breaks in the sentences greatly commend the author's judgment and genius. The last line in the original,

Ωριστοκας ωδνας απηρεσαντο Λειωναι,

is peculiar : the word *ωριστοκας* refers to a commonly received opinion amongst the antients (of which you may read in *Pliny* and other naturalists) that the lioness never brings forth but once, the parts necessary to generation being always torn away through the violence of her agonies in bringing forth : as their opinion seems not founded in truth, I have used in the translation, a word, which will either serve that sense, or the general one, if this be not as re-

ported : the author uses the word *ωδνας*, for the produce of the birth, and I have endeavoured to retain his manner of expression ; it is said in the 39th chapter of *Job* ver. 3. of the wild-goats of the rock, " *that they bring forth their young ones, they cast out their sorrows*—and I observe, in the *Septuagint*, the very same word, which we have in *Callimachus*, is used—ΩΔΙΝΑΣ δε αυτων εξαποσχεις,—nay, it is used three times in the compass of three verses : the mode of expression being so similar, would incline one to believe that *Callimachus* borrowed it from the LXX translation, with which we must remember, he could not but be acquainted. *Spanheim* observes judiciously from *Bochart*, that this opinion of a lioness never bringing forth but once is sufficiently refuted by the sacred Scriptures, particularly the 19th chapter of *Ezekiel*, and the 2d chapter and ver. 12. of *Nahum*.

- “ And to thy flight add wings?—He hears me not,  
 “ Too abject for regard! Ah me, my load,  
 “ Where shall I bear thee?—For my slacken’d nerves 150  
 “ And yielding sinews to the birth give place!  
 “ Oh Pelion, happy Philyra’s retreat,  
 “ Stop thou thy course: oh stop:—Thou not receive  
 “ Jove’s offspring,—when amidst thy mountainous shades  
 “ The famish’d lions torn in labour finds 155  
 “ Safe shelter to cast forth her dolorous birth!”

THE piteous river-god uprear’d his head,  
 Bedew’d with tears, and tenderly replied:

- “ Heaven witness, oh Latona, I thy pangs  
 “ Behold not unregarding: But what power 160  
 “ Than dire Necessity more strong? These waves

“ Thou

Ver. 161. *Necessity*, &c.] The antients had universally this opinion of *Necessity*, that she was the strongest of the deities, nay, and even superior to *Jove*: of whom *Orpheus* says,

Δεινὴ γὰρ Ἀνάγκη πάντα κρατεῖ.

Dreadful *Necessity* commands and governs all.

*Frischlinus* prettily enough observes, that in this resolution of *Peneus*, rather to suffer every evil which *Juno* could afflict, than basely to desert a friend in the utmost distress and necessity, we have the picture of a good man, who, by no menaces, evils, or dangers suffers himself to be moved from his steady purpose of honesty and virtue:

*Si fractus illibatur orbis,  
 Impavidum ferient ruinæ.*

He has well observed too, that in the last line of this speech there seems a contradiction; for how should *Latona* implore the assistance of *Lucina*, when as yet, she was not born, since *Diana* and *Lucina*, as is universally agreed, were the same? This difficulty is solved by *Pausanias*, who tells us, that there was another *Lucina*, different from *Diana*, the daughter of *Juno*: who coming from the *Hyperboreans* assisted *Latona* in her labour: *Homer*, in his hymn to *Apollo*, “represents *Lucina* as detained by *Juno* from succouring *Latona*.” *Diana*, we may remember (hymn to *Diana* ver. 31.) makes this petition to her father, that she should assist women in travail: nay, and *Juno* herself was said so to do.—*Juno Lucina*, *ser epem*, we read in *Terence*. But the antient fables are strangely mixed. See hymn to *Diana*, note 310.

"Thou know'st to other births have oft supplied  
 "Ablution grateful: But who dare defy  
 "The thund'ring threats of heav'ns avenging queen?  
 "View from yon mount how dread a centinel 165  
 "Frowns, menacing destruction, who with ease  
 "Cou'd totally subvert my deep foundation?  
 "What wilt thou then?—Say, can it please thy soul  
 "That wretched Peneus perish? Be it so:  
 "Let come what will come: Gladly for thy sake 170  
 "Even I will suffer: Tho' of streams most mean,  
 "I steal along contemn'd, or quite forgot  
 "My weed-grown channel mourn for ever dry.  
 "Come then—what more remains? Invoke Lucina."  
 Speaking, he stop'd his rapid current. MARS 175  
 Pluck'd from its roots Pangæus, and uplifts

The

Ver. 175. *Mars*, &c.] I should pay an ill compliment to the reader's judgment to observe the poetical and obvious beauties of this passage: I shall only produce a few lines from *Milton*, which I have had an eye to in the translation, the excellence and sublimity of which deserve all praise:

From their foundations loosening to and fro,  
 They pluckt the seated hills, with all their load  
 Rocks, waters, woods, and by the shaggy top  
 Uplifting bore them in their hands.

PAR. LOST, b. 1. ver. 643.

An excellent criticism on which the reader will find in Mr. *Addison's* papers on *Milton*. — It may be necessary to remark in explanation of the action mentioned by our author, that striking the shield with the spear amongst the soldiers was formerly a mark of anger: which is well illustrated by these words of *Amm. Marcellinus*, *Militares omnes horrenda fragore scuto genibus illidentes, quod est prosperitas indicium plenum, nam contra cum Hastis clypei feriuntur, Iræ documentum est & doloris.* So *Claudian*,

*Jucundaque*



The mighty mountain by its shaggy top,  
 About t' o'erwhelm the flood : Yet first his voice  
 Horribly stern loud thunder'd from aloft ;  
 And struck with pond'rous lance, his brazen shield 180  
 Rung with rough clangor jarring : Offa's mount  
 With the Cranonian fields, and Pindus' dales  
 Refounded trembling : All Thessalia  
 Astonish'd at the noise tumultuous shook.  
 As when the giant shifts his weary side, 185  
 Briareus, troubled Ætna's groaning mount  
 (His torturing load) disturb'd in each recess  
 Roars to its fiery center : All o'erturn'd,

Vul-

*Jucundaque Martis  
 Cernimus, insonuit cum verbere signa magister :  
 Mutataeque edunt pariter tot pectora motus,  
 In latus adlipsis Clypeis, aut rursus in altum  
 Vibratis ; grave parma sonat Mucronis acutum  
 Murmur.*

where, as *Span'cim* well observes, the *Martis adlipsis Clypeis*, and *Mucronis acutum murmur*, are excellent explanations of the *Greek* poet.

Ver. 189. *As when, &c.*] The best commentary upon this passage that I can think of, is the following description from the 3d *Æneid* of *Virgil*. l. 571.

*Horridis juxta tonat Ætna ruinis, &c.*

But Ætna roars with dreadful ruins high,  
 Now hurls a bursting cloud of cinders high, }  
 Involv'd in smoky whirlwinds to the sky : }  
 With loud dislosion to the starry frame,  
 Shoots fiery globes, and furious floods of flame :  
 Now from her bellowing caverns burst away  
 Vast piles of melted rocks in open day.

Her shatter'd entrails wide the mountain  
 throws,  
 And deep as hell her burning center glows.  
 On vast *Encecladus* this pond'rous load  
 Was thrown in vengeance by the thund'ring  
 God :

Who pants beneath the mountain and expires  
 Through openings huge the fierce tempestuous  
 fires :

Oft as he shifts his side, the caverns roar,  
 With smoke and flame the skies are cover'd }  
 o'er,  
 And all *Trinacria* shakes from shore to shore. }

PIT R.

The critical reader will find an excellent defence of this passage in Dr. *Tapp's* notes. And I suppose his criticism upon *mutat latum* is established by *Callimachus* his — *ὡς ἐπεὶ ἐν ἑσπέρῃ* *Κορυμνῶν*—which is exactly, *Virgil's* — *mutat latus* : of *Vulcan's* works in mount *Ætna*, the overturning of which our poet mentions, *Virgil* again, in his 8th *Æn.* speaks, as quoted, hymn to *Diana* ver. 68.

Vulcanian forges, Tripods, massy works  
 Harsh clash together falling: From the God's 190  
 Terrific Shield like discord rung. Nought mov'd  
 Firm to his purpose Peneus stood resolv'd,  
 And stop'd his rapid current; when the God  
 In grateful fort Latona thus addrest:  
 " Rest safe, kind Peneus; deem not, ought of ill 195  
 " That thou for me shalt suffer: Nor shall thus  
 " With ruin thy compassion be repay'd:  
 " Rest safe; thy merit shall not want reward."  
 So saying, various toils mean time endur'd,  
 The sea-girt isles she fought, successless still; 200  
 Not even Corcyra's hospitable shores,  
 Nor fam'd for friendly ports th' Echinades  
 Dare give the wanderer entrance: From the brow  
 Of lofty Mimas Iris pour'd her threats,  
 And every island trembling heard and fled. 205  
 And now prepar'd Chalciope's retreat  
 Old Meropeian Cos, to seek: thus spoke  
 Her son's command prohibiting: " Not here  
" My

Ver. 208. *Not here*, &c.] We may admire the address and elegance of the poet in these delicate and refined compliments, which we see he takes every opportunity to pay his prince. See

hymns to *Jupiter* and *Apollo*; yet we cannot but stand amazed at the gross absurdity of the heathens, worshipping, addressing and adoring these poor perishing kings as Gods—*Θεοι αλλοι*—nay,

- “ My mother, must thy son be born : these climes  
 “ Tho’ I nor disapprove, as amply crown’d 210  
 “ With golden plenty : nor envy the renown  
 “ Of thy APOLLO’S birth. But from the Fates  
 “ To these blest realms another God is due,  
 “ Of the great Soter race the brightest star,  
 “ Immortal Philadelphus ; at whose throne 215  
 “ Shall either continent and every isle,  
 “ (Far as from whence up the high steep of heav’n  
 “ The fiery couriers bear the Sun’s bright car,  
 “ To where i’ th’ western world their journey ends)  
 “ Nought murmur to bow down, and nought refuse 220  
 “ To own that Macedonian’s sway, whose soul  
 “ Shall bright reflect his godlike father’s virtues.  
 “ Hereafter shall a common contest claim  
 “ Our force united : when from th’ utmost west  
 “ Another race of Titans shall spring forth, 225  
 “ In multitude like flecks of falling snow,

“ Or

to these *Ptolemies*, we are informed, divine worship was paid, and flatteries beyond imagination fullsome. I have, for a very obvious reason given in the 214th line, to the original

ΣΑΩΤΗΡΩΝ ὑμῶν γένος.

the turn of a proper name or appellation, chusing rather, and I think more justly, to render Σαω-

τήρων, by *Soter*, than *Saviour*. When *Callimachus* speaks of either continent, vol. 216. ἀμφότερον Μέρησις, he speaks agreeable to the sentiments of the antients, who divided the world into two parts *Asia* and *Eurepe*. Concerning this prince, the reader will hear more in the *Eucorion* of *Theocritus*, which I have given purposely to explain these passages.

- “ Or as the stars that in the æther feed  
 “ Innumerable—flashing dire o’er Grecia’s realms  
 “ The sword barbarian; and the Celtic Mars  
 “ In all his fury rousing! loud laments, 230  
 “ From Delphic towers, and Locrian battlements,  
 “ From fields Criffæan, and each state alarm’d,  
 “ Shall eccho round: the neighbour swains shall view  
 “ Th’ adjoining harvests blaze—and scarcely view  
 “ Ere the devouring fire shall seize their own. 235  
 “ Now shall they see, with horrible dismay,  
 “ The hostile phalanx round my temples marshall’d:  
 “ Now, midst my holy tripods, helms and shields  
 “ And all the bloody implements of war,  
 “ Unhallow’d and abominable! Cause 240  
 “ Of future desolation to the throng,  
 “ Mad

Ver. 226. *Or as, &c.*] The original is,

—Η ἱσαριθμοὶ  
 Τερεσῶν, πνικὰ πλεῖστα κατ’ ἡμέραν Βουκολιόνται.

Where, as Madam *Dacier* has well observed, the word *Βουκολιόνται* is well explained by *Virgil*.

*Polus dum sidera pascit.*

ÆN. I.

in which she observes, it is *certo certius*, that *Virgil* had his eye on this passage of *Callimachus*. We must remember in explanation of both authors, that the ancients were of opinion,

that the stars were fed and supported by the *air*, and the several moitures exhaled from the earth and sea. See hymn to *Diana*, note 231. where we find that notion applied even to the *Moon*. *Lucretius* confirms this, by saying, *Unde Æther sidera pascit*. Concerning the remarkable historical event, so elegantly introduced by our author, and so much to the honour of his prince, historians are copious, so that it would be superfluous to speak of it here: the reader may consult either *Justin* or *Pausanias* amongst the antients, or amongst the moderns, our late excellent *Universal History*, where he will be fully satisfied.

- “ Mad to profane APOLLO’s sacred feat  
 “ And wage vain war with heaven ! Of those arms  
 “ Part for my prize I claim : and part, great king,  
 “ Thy labours shall reward : all those that strew 245  
 “ The bloody banks of Nile, fall’n from the hands  
 “ Of vanquish’d owners, breathing out their souls  
 “ In fire and wild confusion ! these shall be  
 “ The meed of thy illustrious toils ! such truths  
 “ Prophetic I pronounce : in after times, 250  
 “ Thou, Ptolemy, shalt grateful honours pay :  
 “ And blest the unborn augur of thy fame.  
 “ Thou too, oh mother, aid the sacred purpose :  
 “ O’er the rough waves a well-known island roams ;  
 “ Yet unconfined, like flower of Asphodel 255  
 “ That yeilds to every blast, it wanders wide,  
 “ As winds and waves direct its doubtful course,

“ Boreas

Ver. 254. O’er, &c.] Madam Dacier, in her notes, gives us the following antient epigram upon *Delos* :

*Delos jam stabili revincta terrâ,  
 Olim purpureo mari natabat  
 Et moto levis hinc & inde vento  
 Ibat fluctibus inquieta summis :  
 Mox illam geminis Deus catenis  
 Hac alta Gyaro ligavit, illac  
 Constanti Myconæ dedit tenendam.*

*Homer’s* *Odyssey*, sufficiently explain the description and account given of the island by *Callimachus*.

So roll’d the float, and so its texture held,  
 And now the south, and now the north bear  
     sway :  
 And now the east the foamy floods obey,  
 And now the west-wind whirls it o’er the  
     sea.

POPE b. 5. ver. 420.

This epigram, with the following lines from

“ Boreas or Aufter, or th’ uncertain flood.

“ Thither thy burden bear : the willing ifle 260

“ Shall to Latona gladly grant admittance.”

He said : the ifles retiring fought their place

Obedient to his word ; Afteria then,

Of hymns divine regardful, to behold

The facred choir of Cyclades, came down 265

In happy hour from fair Eubæa’s coasts,

Encumber’d in her courfe with burdening weeds

From rough Geræftus gather’d : in the midft

She flood : and with a generous pity touch’d

At fair Latona’s forrows, quick confum’d 270

The

Ver. 263. *Afteria*, &c.] The original is,

Ἀστέρη φιλομολπέ, συδ’ Εὐβοίῃθε κατῆες  
Κυκλάδας ὀφραμένη περιγητίας, ἢ τι παλαιὸν  
Ἀλλ’ ἐτι τοι μετοπίσθε Γεραίσιον εἶπετο Φυκός.  
Ἔσθης δ’ ἐν μέσσησι κατοικτεῖσασα δὲ Λήτω  
Φυκὸς ἀπαν καταφλέξας· ἐπεὶ περικαίει πυρὶ  
Τλήμων ὑπ’ ὠδύεσσι βαρυνόμενῃν ἐρώσας.

of which I have given the best translation I was able: though I am by no means clear in the sense of this most difficult and perplexed passage: it has been too hard for all the commentators, who cannot tell what to make of the ΠΕΡΙΚΑΙΕΟ ΠΥΡΙ, its *burning round with fire*, which *consumed* this sea-weed, Φυκὸς ἀπαν καταφλέξας. *Spanheim* has given some of the best hints towards its explication, which I will extract from him, and then we shall be the better enabled to judge. “ A learned Man thinks, says he, that this is spoken in allusion to the barrenness and badness of the soil in *Delos*, &c. But that this cannot be the meaning of the words sufficiently appears from the reason (which is immediately added) of *this weed’s being burnt up by*

*Delos*; namely, because the island burnt all around with fire, beholding the *pangs* of *Latona*, &c. ἐπεὶ περικαίει πυρὶ, &c. In that therefore, from *Callimachus* himself it is plain, the whole reason of the thing is placed: *Delos* amongst its antient names, such as *Afteria*, *Ortygia*, &c. (of which we have spoken before) was formerly called also *Pyropoles* or *Pyripiles*, *fire being first invented or found out there* according to *Pliny*, and so *Solinus* says, that it was called *Pyropole*, quoniam ἔ’ ignitabula ibi ἔ’ ignis inventa sunt. To which antient name of *Delos*, and this account of its original, *Callimachus* undoubtedly refers in this place; where he says, that all the *sea weed* brought with *Afteria* or *Delos* from *Geræstus*, a promontory of *Eubæa*, was burnt up by it, because περικαίει πυρὶ, quandoquidem igne flagraret circumquaque, &c. and not referring to this account of *Pliny’s* and of *Solinus*, has been the reason why so many learned men have been unable to clear up the passage.” So far *Spanheim*; the reader may remember that in a former note (note 61.) it was observed from *Solinus*, “ that

The weeds impeding : for indignant flames  
 Burnt round her shores, the suffering pangs to view  
 Of female anguish : “ Wreak, dread queen, she cried,  
 “ Oh JUNO, wreak on me, what vengeance best  
 “ Shall suit thy soul : thy threats shall not disarm 275  
 “ My honest purpose : come, Latona, come :  
 “ Afteria, waits thee gladly.” Thus her toils  
 The wish’d for end obtain’d : beside the banks  
 Of deep Inopus (whose proud current wells  
 Most rapid, when from Æthiopia’s rocks 280  
 The Nile descending deluges the land :)  
 Her wearied limbs she lay’d, the crowded zone  
 Unloosing ; while against the sacred palm’s

Sup-

“ that *Delos*, after the great deluge, was first of all the places of the earth *illuminated* by the rays of the Sun, and thence had the name *Delos*.” Now it is not impossible that in this intricate passage, there is some *physical* allusion to something of this sort ; for as *Delos* was the birth-place of the Sun, *Apollo*, it may properly enough be said to *burn around with fire* : and as the solar fire *purges* and destroys all corruptible and noxious principles, and promotes vegetation, there may possibly be some allusion hereto in its burning up and consuming the *sea-weed*. And we may remember *Delos*, though barren before *Apollo* was born in it, afterwards became remarkably plentiful and fruitful. I observed, that in this whole affair of *Latona’s persecution*, &c. there was a manifest allusion to natural things (note 81.) *Phurnutus* confirms that opinion, who makes *Latona* to signify the night or dark *Chaos*, from whom by *Jupiter* the *athe-*

*real fire* sprung *Apollo* and *Diana* ; as the reader will find at large in the conclusion of this hymn : and a note in the appendix on this passage will perhaps set it in a clearer light.

Ver. 283. *Palms*, &c.] Concerning this *palm-tree* at *Delos*, so famed for its antiquity, you may read in almost every classic writer : why it was peculiarly dedicated to *Apollo* was observed in the hymn to that deity, note 5. and it deserves particular attention in confirmation of what was said there, that the *mother* of the God of *light* should *recline against* this tree, and be herself *supported* by that which is the emblem of *support*. Some have said, that *Apollo* was brought forth between an *olive-tree* and a *palm*, a tradition remarkable enough : *Ovid* mentions it.

*Illic incumbens cum PALLADIS ARBORE  
 PALMÆ*

—Edidit incitā geminos *Latona* uoverat.

Supporting trunk reclin'd, with bitterest pangs  
 She groan'd distrest ; and big cold drops distill'd 285  
 Adown her fainting body to the ground.  
 Breathless amidst her throes, " My son, she cried,  
 " With intermitted fervency, ah why  
 " Thus grieve thy tortur'd mother ? when to thee  
 " A kindly isle the wish'd reception grants : 290  
 " Be born, be born, and ease thy mother's pangs."  
 BUT long the deed from JUNO to conceal  
 'Twere vain to hope : for trembling with the tale  
 Her watchful Iris fled, and while her breast  
 Big pants with conscious fear, " Oh queen, she cried, 295

OFT

We see there is no mention made of *Diana*, who according to her own account (Hymn to *Diana* ver. 34.) was brought forth without any pain to her mother : the difficulty was to bring forth the *Sun*, the *Moon* lives but from him, if we may so say. The description of this labour of *Latona* has justly obtained universal praises.

Ver. 295. *Oh queen*, &c.] The excellence of *Callimachus* in keeping up the characters of his several personages is much to be admired, and it will appear by no means in a better light, than by comparing the conduct of *Mars* on the reception which *Pencus* was about to give to *Latona*, and this of *Iris*, on *Asteria*'s receiving her: the speech of *Iris* is very excellent, and the art of her address much to be commended. We may just observe our author's philosophical accuracy in thus appropriating *IRIS* or the *Rainbow* to *Juno* or the *Air* : *Homer*, in his hymns, makes *Iris* a friend of *Latona*'s, as does *Lucian* in his dialogues. But *Callimachus*, says *Frischlinus*, respects the

*Iris* is represented : for by *Juno* nothing else is understood than the *AIR*, as the name in the *Greek* proves, for *HPA* (*Juno*) by *Metathesis*, is *AHP*, the *Air*." But we may observe, that *Homer* is not far from the philosophical truth, since we all know, that the *rainbow* is produced by the assistance of the *Sun*, and therefore, in his hymn, he might properly enough make *Iris*, the *rainbow*, a friend to the mother of the *Sun*. Concerning this phenomenon the writings of all the philosophers are full ; and divines too are not wanting, who explain to us this symbol of grace given to *Noah*, and gloriously displayed around the head of the Redeemer. See *Ezek.* i. 28. and *Rev.* iv. 3.

The simile which the reader finds after this speech of *Iris*, deserves particular attention. The *micat auribus* of *Virgil*, in his famed description of the horse, seems borrowed from this passage of *Callimachus*,

— Ουατα δ' αὐτῆς  
 Οἶθα μάλ' —

\*

The



“ Majestic, all-ador’d, whose pow’r supreme  
 “ Not I alone, but all confefs : of heav’n  
 “ Dread empress thou, sister and spouse of Jove ;  
 “ Nor fear we ought from other female hand !  
 “ Yet for thy rage hear cause : Latona’s birth 300  
 “ A little isle presumptuous dares admit !  
 “ The rest all fled : but this, of all least worth,  
 “ Afteria sweeping refuse of the main,  
 “ Even this invited, this receiv’d thy foe !  
 “ Thou know’st the rest : but pass not unreveng’d 305  
 “ Their Quarrel, who o’er earth thy mandates bear.”  
 Speaking she fate beneath the golden throne :  
 And as a faithful dog, when from the chace  
 DIANA rests, sits watchful at her feet,  
 While still erect its sharp ears list’ning stand, 310  
 And wait each whisper of her voice : so fate  
 Thaumantian Iris : nor when sleep itself  
 Spreads o’er her weary lids his downy wings,  
 Her duty ought foregoing : by the throne  
 Her head she leans reclining, and thus laid 315

Oblique,

The poets generally assign *wings* to sleep as here, ver. 313. but wherefore, is not so generally understood : by referring to *Spanheim*’s note on the place, you will find a fine image

of *Somnus Alatus*, the God of sleep with wings, which is extremely curious, and well explains the expression of *winged*. See also *Spence’s Polymetis*, Pl. 36. Fig. 2.

Oblique, short slumber and disturb'd she shares ;  
 Her circling zone not daring to unbrace,  
 Nor loose the winged sandals from her feet,  
 Left sudden JUNO's word shou'd claim her speed.

BUT, warm resentment rising in her breast, 320  
 Thus JUNO vents her ire : “ In fort like this  
 “ Ye vile reproaches of licentious Jove,  
 “ May ye in fearful secrecy conceive  
 “ And thus in secret shame produce your births !  
 “ Nor find a shelter to conceal your pangs, 325  
 “ Base as receives the veriest abject wretch  
 “ Of human race, birth-tortur'd : but on rocks  
 “ And desert cliffs unpity'd, unreliev'd,  
 “ Thus like the monstrous Phocæ yeon your brood.

“ And

Ver. 321. *In fort*, &c.] I have been obliged to take a larger compass than is quite proper to explain clearly the author's meaning in this place, which is difficult to be come at, and as it seems to me not perfectly understood by any of the commentators: I understand it in the sense of an execration, and so do not read the passage, as is generally done, with an interrogation ; and herein *Stephens* directed me the way.

Οὕτω νυν, ὡ Ζηνὸς σκεδῆα, καὶ γαμεῖσθαι  
 Λαβεία, καὶ τίκτετε κρυψόμενα.

*Ita, O Jovis opprobria—clandestinas nuptias celebratis, & in occulto pariatis!*—*Frischlinus* observes, “ *Notat meretricum parius clandestinos, quos ille non in cœtu sæminarum, ut honestæ ma-*

*tronæ, sed in diverticulis & lustris edunt, turpitudini suæ latibula quæritantes. Cujus rei exempla qui nulla habent, Juvenalem Satyr. 6. legant.*” The lines following, wherein *Juno* addresses *Asteria*, clear the sense, and shew, that it is an execration, which at first she vents against all the concubines of *Jove*, wishing them such a birth-place, as this wretched rocky desolate island of *Delos*. I am not unaware, that the learned *Spanheim* understands these latter lines somewhat differently ; but I think it will appear to the judicious reader, that I have united, or rather comprehended both senses of the author in the translation ; which yet if I have mistaken, in so obscure and contested a point, it cannot be wondered, and will readily be excused.

“ And sure Afteria’s favour to my foe 330  
 “ Cannot much rouse my vengeance : since her shores  
 “ Barren and desolate can but afford  
 “ A wretched hospitality ! Yet prone  
 “ To fury tho’ I were, this wou’d difarm  
 “ My steadiest purpose, that her virtue scorn’d, 335  
 “ Tho’ courted, to ascend my sacred bed,  
 “ And to Jove’s arms prefer’d the briny deep.”  
 She spoke : when from Pactolus’ golden banks  
 APOLLO’S tuneful songsters, snowy swans,  
 Steering their flight, seven times their circling course 340  
 Wheel round the island, caroling mean time  
 Soft melody, the favourites of the Nine,  
 Thus ushering to birth with dulcet sounds  
 The God of harmony : and hence sev’n strings  
 Hereafter to his golden lyre he gave : 345

For

Ver. 339. *Snowy swans*, &c.] I have before observed, that swans were dedicated to *Apollo*, and hinted at the only probable reason I can find for it. (See hymn to *Apollo*, note 94.) and am pleased to find that able mythologist *Phurnutus*, confirm my opinion. ΔΙΑ ΤΗΤΟ ΚΑΙ ΚΡΟΣ ΑΥΤῷ ὁ ΚΥΚΝΟΣ, τῷ μεσικοτάτῳ, καὶ λευκοτάτῳ ἀμὰ εἶναι τῶν ὀρνέων. “ For this reason is the *swan* sacred to *Apollo*, because it is the most musical and most *white* of all birds.” See c. 32. As to the other parts of this description they are so clear, I suppose, they need no explanation : we have only to refer to the beginning of things, and the *perfection*

of the number *seven*, and we shall see the whole mystery, remembering that the original *Hebrew* שֶׁבַע signifies *perfection* and *fulness*, as well as *seven*. *Apollo*’s lyre consisted of *seven* strings : *Lyrâ Apollinis chordarum septem* (says *Macrobius*, sat. l. i. c. 19.) tot cœlestium sphaerarum motus præstat intelligi, quibus solem moderatorem natura constituit. And as this lyre represents the seven spheres, the harmony of which the *Sun* regulates and conducts, hence we see plainly the original of the *harmony* of the *spheres* so much talked of.

For ere the eighth soft concert was begun,  
 He sprung to birth—the Delian nymphs aloud  
 All grateful to Lucina tun'd the hymn,  
 The sacred song rejoicing ! Æther hears  
 And from his brazen vault returns the sound 350  
 Exulting ; perfect glory reign'd : and Jove  
 Sooth'd even offended JUNO, that no ire  
 Might damp the gen'ral joy, when Sol was born.  
 Then, Delos, thy foundations all became  
 Of purest gold : the circling lake, the flood 355  
 Of deep Inopus roll'd the splendid ore  
 Adown their glittering streams : and golden fruit  
 On golden stems thy favour'd olive bore.  
 Thou too from off the golden soil uprais'd  
 The new-born God, and fondling in thy breast 360  
 Thus spoke ;—" See thou, Oh earth, so richly blest,  
 " Thou fertile continent, and ye full isles  
 " Who boast such num'rous altars, shrines, and states,  
 " I am

Ver. 354. *Then, &c.*] *Homer* gives the same account of this affair, and tells us, that all became *golden* at *Delos* upon the birth of the *Sun* ; no difficult matter to account for, especially if we refer to the hymn to *Apollo*, ver. 52, and note. *Callimachus* says, that the island *Delos* took

*Apollo* from the ground, the *golden soil* ; upon which *Spanheim* observes, that it was always usual to lay infants, when first born, upon the earth, by which they acknowledged it the common parent and nourisher : after which they were taken up and delivered to the parents.

" I am that poor uncultivated isle  
 " Despis'd and barren ; yet observe, from me 365  
 " Delian Apollo scorns not to receive  
 " An honour'd name : and hence no other clime  
 " From any God shall equal favour share :  
 " Not Cenchris by her Neptune so belov'd,  
 " By Hermes nor Cyllene : nor by Jove 370  
 " Illustrious Crete : as DELOS, happy isle  
 " By her APOLLO : steadfast in his love  
 " Here will I fix, and wander hence no more."  
 She spoke ; and to the God, her snowy breast  
 Unfolding, gave sweet nurture : o'er the babe 375  
 Enamour'd smiling with paternal love :

Hence,

Ver. 374. *Her snowy breast, &c.*] *Homer*, in his hymn to *Apollo*, gives a very different account of this matter, informing us, that *Apollo*, immediately after his birth, was not fed with milk like other infants ; but had *nectar* and *ambrosia*, the meat and drink of the Gods, immediately brought him by *Themis* :

Οὐδ' αὖρ Ἀπολλωνα χερσασαῖρα θησατο Μητηρ,  
 Ἀλλὰ Θεὸς ἰς νεκτάρ τε καὶ ἀμβροσίην ἐφατεῖνη  
 Ἀθανάτησιν χερσὶν ἐπαΐξατο· χαίρει δὲ Διτῶ.

Nor milk to *Phæbus* with his golden locks  
 Did fair *Latona* give : but *Themis* brought  
 To his immortal hands the heav'nly food  
 Of deities—ambrosia and nectar ; joy  
 Fill'd his glad mother.

" Because, probably, the *Sun* or *Apollo*, as the *producer* and *nourisher* of all things on earth, cannot be supported by *earthly* aliment, but heavenly only. To say nothing of the *Stoics*,

who, according to *Plutarch*, averred that the *Sun* was nourished and even kindled by the sea." So far *Spanheim*, in which he refers to that curious treatise of *Plutar. h's*, Περὶ Ἰσίδος καὶ Ὀσπιδος, which is rendered into *English* by Dr. *Squire*, in whose translation, p. 14. we read—  
 " Nor can we suppose it their opinion, that the *Sun*, like a *new-born* infant, springs up every day afresh out of the *lotus* plant. It is true indeed they do characterise the *rising-sun* in this manner ; but the reason is, that they may hereby signify to us, that it is *moisture* to which we owe the first *kindling* of this luminary." It may be worth the reader's while, desirous of further improvement in these speculations, to read the whole treatise. And by the way we may observe, that the word *lotus* is derived from the same *Hebrew* word as *Latona*, *Lot*, &c.—as noted, ver. 18. of this hymn. a remark worth the reader's attention.

Hence, holiest of islands, thou wast call'd

The nurse of PHOEBUS : privileg'd from death,

From bloody MARS, and wild BELLONA's waste,

Who ne'er destructive tread thy hallow'd plains.

380

But from the subject world primitia tenths

Are

Ver. 378. *Privileg'd from death, &c.*] It was never permitted any person to die, or to bring forth, in *Delos*; and the great veneration paid to the island by the whole world preserved it from the danger of war. Whenever any were sick they were carried into a little island just by, called *Rhenea*, where they buried. And to this our author alludes in the lines above. *Frischlinus* remarks a saying of *Pausanias*, the son of *Cleombratus*, to this purpose: who replied to the *Delians* upon a dispute between them and the *Athenians*, concerning the property of the isle, when they observed this particular that no women were delivered, nor dead buried, in their isle. — “How then can this be your country, in which no one of you hath been, nor will hereafter be?” *In qua neque fuit quisquam vestrum, neque futurus est?*

Ver. 381. *But primitia tenths, &c.*] *Callimachus* here informs us of a very remarkable particular in the worship of *Apollo*, “the sending him the *first-fruits* and *tenths* by every nation in the world, and from the inhabitants of every part of the globe,” to each of which the influence of the *Sun* extends, and from all of which at this birth-place of his he demanded, and obtained, an acknowledgment of his universal dominion. It appears impossible to give any tolerable solution of this custom, unless we refer to the *Sun*, and his universal influence. The custom of offering *first-fruits* is, without doubt, extremely antient, prior to *Moses*, and as old as the fall: when *Cain* brought of the *fruit of the ground*, and *Abel* of the *firstlings of his flock*: the one a *bloody*, and so an *acceptable* sacrifice; the other only of the *fruit of the ground*, *curst* and not *redeem'd*. And in reference to this bloody offering, the learned commentators upon our author observe, that in the original there is

mention of more than the sheaves, and therefore I have translated it (ver. 390.)

The holy sheaves and mystic offerings bear.

Οἱ μὲντοι καλάμη τε καὶ μέγα δαγμάτα πρῶτος  
Ἀσάρχων. —

In these sacred *handfuls*, or bundles of corn, they aver, that the bloody offering was wrapped up to preserve it, which is confirmed by a passage from *Herodotus*, who says, that the *Delians* speak of *IPA* ἐνδεδεμένα ἐν καλάμη πυρῶν ἐξ ὑπερβορέων φερόμενα, — *sacred things bound up in a sheaf of wheat*, brought by the *Hyperboreans*, upon which *Spanheim* adds, that *IPA* is commonly used for *vic-tims* that are offered in sacrifice, or for parts of them (*απαρχαί* *first-fruits*). The reader will find much to this purpose in the notes of that learned commentator: the custom however seems from hence sufficiently plain, and, with a reference to the *first-ling*s, and *first-fruits* mentioned in scripture, easy to be resolved: since these were payed to the *Sun*, the emblem of the true *Sun of Righteousness*, who was sacrificed for the *sins of the whole world*, the *first-born* of every creature, and the *first-fruits* of the dead. In a work called *Bibliotheca Biblica*, printed at *Oxford*, many hints of this kind are fully explained; the reader, amongst other parts, may consult vol. 3. p. 42. *Spanheim* observes, that this universal regard and tribute, paid by all nations to *Apollo* or the *Sun*, at *Delos*, was something similar to the veneration paid to the temple of the true *Sun* at *Jerusalem* by all the *Jews*, inhabiting every part of the globe. See his note. And when the *light of the world* was born, wise men from the most distant parts, led by his *star*, came to worship him and to present their *gifts* and *offerings*, the *first fruits* of the gentiles.

Are sent to Delos : while each pious state  
 Unites with sacred joy to celebrate  
 The gen'ral feast ; states flowing from each clime  
 Of the well-peopled globe, from east and west, 385  
 From Arctic and Antarctic pole—where heav'n  
 The virtue of the habitants rewards  
 With length of days : these to the Delian God  
 Begin the grand procession ; and in hand  
 The holy sheaves and mystic offerings bear ; 390  
 Which the Pelasgians, who the founding bras  
 On earth recumbent at Dodona guard,

Joyous

Ver. 388. *These, &c.*] The author here describes the procession of this holy offering, which he tells us comes first from the dwellers at the antarctic-pole, the Hyperboreans, and so is conveyed through different hands to Delos. *Pausanias* has a passage which well explains our author—"In praesentibus autem (*Atticæ pago*) Apollinis est templum, quo HYPERBOREORUM primitias mitti tradunt; eas enim Hyperborci Arismaspis committunt, Arismaspi Iliodonibus; ab iis acceptas Scythæ Sinopen; inde ad praesentes Græci deportant; eas deinde Delon Athenienses mittunt." lib. 1. p. 59.

Ver. 392. *Dodona, &c.*] This oracle of Jupiter's at Dodona was of a very singular kind, supposed to be the most antient of all the oracles of Greece, prior to the flood, but restored by Deucalion, according to the tradition, after it. The scholiast upon the 16th Iliad, 233, &c. gives this account of it—Τὸ δὲ ἐν τῇ Δωδωνῇ Διὸς ὄρακλον, &c. What is the story of this Dodæan Jupiter, and what is the place from whence he received this name? To which he answers, from a very antient author, *Thrasylbulus*, that Deucalion after the flood, which happened in his time, having

got safe upon the firm land of Epirus, preached or prophesied in or by an oak — ἐμάντιντο ἐν τῇ ὄκῳ — and by the admonition or counsel of an oracular Dove, having gathered together such as were saved from the flood, made them to inhabit together in a certain place or country, which, from Jupiter and Dodona, one of the Oceanides, they called Dodona." Thus far the scholiast. The reader cannot but observe the remarkable references herein to the affairs of Noah, of which this doubtless is a plain heathen tradition. Concerning the oak, see hymn to Diana, note 224. What the dove signifies we may understand by Noah's dove sent from the ark; the tradition is remarkable, that this dove flew from the lap of Thebe, or, as others, from Thebes, the very name of the ark in the Hebrew תִּיבָה Thebe, to Dodona, which is a compound word from דָּוָד and אֲדֹנָי, *Dod* and *Adonai*, so *Dodonai*, as will appear from an author, who has fallen into my hands while I am writing this; and whom I will produce at the end of the hymn, as not having room for him here. The Pelasgians, Πηλασγοί, were the descendents of, and had their name from Phahg

Joyous receive, and to the Melians care

The hallow'd gifts consign: whence o'er the fields

Lelantian pass'd, to fair Eubœa's shores

395

At length arriv'd, a ready passage wafts

The consecrated off'ring to the shrine

Of Delian Apollo. Of the north,

Chill

or *Peleg* נֶפֶל. See *Stillingfleet's Origines Sacræ*. The tradition of the *Dodonean* oracle, that it was prior to the flood, but restored by *Deucalion*, is similar to what the *Jews* deliver, that the altar upon which *Noah* sacrificed after the flood, was the same which *Adam* had built after the fall, whereon *Cain* and *Abel* offered their oblations—and whereon also *Abraham* offered, &c. See *Bibliotheca Biblica*, vol. 1. p. 227, &c.

In ancient times, and at the beginning, the oracles were delivered by the murmuring noise of a fountain at the foot of an *oak*, and also from the *oaks* themselves: but in after times they made use of the brazen *kettle*, of which *Callimachus* speaks, the *sounding brass*, which, whether it were used in delivering oracles, is doubted by some. We have two accounts given us of the reason, why it was said to be always sounding, ἀεὶ ἤχουσι, as *Callimachus* calls it; one, That many of these brazen kettles were so artificially placed about the temple, that by striking one of them the sound was communicated to all the rest. The other, and the most probable, account is, that there were *two pillars* before the temple, on one of which was placed a *kettle*, upon the other a boy holding in his hand a *whip* with *lashes* of *brass*, which being, by the violence of the *wind*, struck against the kettle, caused a continual sound. Concerning this whole matter, see *Potter's Antiq. of Greece*, vol. 1. p. 265. and other writers on *Mythology*. These brazen pillars, &c. seem to have some reference to the two brazen pillars before the temple of *Solomon*, 1 *Kings* vii. 21. called *Icin* and *Boz*, which were representatives of the *supporters* of this system, and reclaimed by God to himself from the heathen worshippers of those

*supporters*; of whom it is said, that they send out their *sound*; *th y*, namely, the שֹׁמְרֵי הָאֵשׁ—the *æthers*, the *strugglers*, *light* and *air*, Psalm lxxvii. 17. of whom it is also said, *that their voice and sound is gone out through the whole earth*. Psalm xix. So the *brass* at *Dodona* always *sounded*, and that by means of the *air*, as we observe; where, if the *brass* was an emblem of *light* (as was gold in the temple of God) we have the two agents. And to this the *bells* of gold on the high priests' *vestments* joined with the *pomegranates* referred, which were always to send forth their *sound* when he entered into the *oracle* or *Holy of Holies*. See *Exod.* xxviii. 34. As these have all a mutual connection and application to the same thing (which seems to have been the heathen grand offence) a *worshipping* the *created agents*, which are the *supporters* of, and whose *sound* or *power* extends through all *creation*, and is *continually acting*; it seems very reasonable to suppose, that these *ever-sounding kettles of brass*, with their several appendages, refer hither also: and the more attention we give to the remarkable columns before the temple of God, the closer similitude, I am apt to believe, we shall find: bearing in mind, that these brazen *kettles* were of modern invention, compared with the *oracle*, *oak*, *dove*, &c.

Ver. 398. *Of the north*, &c.] *Spanheim* produces a passage from *Rudbeckius* to prove, that this worship of *Apollo* by the *Hyperboreans*, or sons of the north, was the same with the idolatry paid to *Baal-Sephon*; for the word *Sephon* in the *Hebrew* confessedly is the *north*. These are his words: *Hunc vero juxta Græcos auctores, cultum ab Hyperboreis Apollinem, cum em esse cum Baal-Sephon, Deo seu idolo, ejus nuntio*, *Exod.*



(Chill Boreas' climes, the Arimaspians feat,)  
 The loveliest daughters, Hecaerge blest, 400  
 Bright Upis, and fair Loxo, with a choir  
 Of chosen youth accompany'd, first brought  
 The grateful sheaves and hallow'd gifts to PHOEBUS :  
 Thrice happy throng, ordain'd no more to see  
 Their native north, but ever flourish fair 405  
 In fame immortal, servants of their God !  
 The Delian nymphs, whom to the nuptial bed  
 Midst melting music Hymen gently leads  
 Trembling with am'rous fear, their votive locks  
 To these bright daughters of the north consign : 410  
 And to the sons the bridegrooms consecrate  
 The virgin harvest of their downy chins.

THEE

Exod. xiv. 1. *contendit idem de quo paulo ante, vir ingeniosus ac industrius Rudbeckius Atlant. p. 761. quod nempe Sephon de Septentrione, seu aquilinari plagâ, ab Hebræis dici sit in confesso : atque ita Baal seu Belum septentrionalem, nihil esse aliud quam Apollinem Hyperboreum : Baal enim a Scaldis & in Edda, omnium præstantissimum denotare. Cui & illud suffragari insuper possêt quod a Chaldæis ܒܝܠܝܢ. Sephon, de extremo septentrione ideo dici adferant veteres magistri, quod Sol illic sit velut absconditus, id autem de Hyperboreis tradiderunt Mela, Plinius, &c. eos per semissem Solis luce carere.* Thus that learned and ingenious Commentator ; and the names of these three Hyperborean virgins evidently shew their connection with the Sun, in confirmation of what Spanheim has remarked ;

each being an appellation of the Sun, who is called *Hecaergus* from *emitting his rays*, or *darting them* from afar. *Loxius*, from the *oblique course*, which he annually describes, which the word *Λοξος* signifies. See *Macrobius, Phrynus*, &c. *Upis*, for the same reason that *Diana* was so called, viz. from the *splendor and brightness* of his face. See hymn to *Diana*, ver. 278. Add to this, that the *Virgins* and *young men* were to dedicate to these virgins and their companions, their *Hair*, when about to be married : hereby acknowledging the Sun to be the cause of a *fruitfulness* and *strength*, of which the *Hair*, in reference to his *rays*, was the symbol. See hymn to *Apollo*, note 52, and 60. and also the case of *Samson*, whose *strength* lay in his *seven locks*, as mentioned, *Judges* xvi. 17, &c.

THEE bright Afteria (whose rich altars breathe  
 Divineſt ſweets to heav'n) the circling iſles  
 Encompaſs round, and form a beauteous choir 415  
 Not ſilent nor devoid of ſacred ſong :  
 But radiant veſper crown'd with golden locks,  
 Still views thee hymn'd with grateful harmony.  
 The youths, prophetic Olen, chaunt thy lays  
 Delighted : while the maids the ſolid ground 420  
 Shake with their choral feet : and load with wreaths  
 Fair VENUS' ſacred ſtatue, which, from Crete  
 Returning with his peers, kind queen of love,  
 Theſeus uprais'd to thee : who, when eſcap'd  
 The mazy labyrinth, death's ſequeſter'd feat, 425  
 And dread Paſiphaë's offspring by thy aid,  
 Grateful around thine altar led the choir  
 With ſacred dances to the tuneful harp.  
 And hence the ſons of Cecrops annual ſend

The

Ver. 414. *The circling iſles, &c.*] Concerning the *Cyclades*, ſo called from ſurrounding *Delos*, I ſpoke, note 3. *Olen* was a *Lycian*, and compoſed hymns to the honour of *Apollo* at *Delos*. Concerning the ſtatue of *Venus* in *Delos*, the honour paid to it by *Theſeus*, and the yearly ceremony performed by the *Athenians*, all

writers on Mythology are copious. *Thucydides* and *Plutarch* alſo give an account of it, and the *Engliſh* reader will be ſatiſfied by conſulting *Potter's Antiquities of Greece*, vol. I. p. 284. where the archbiſhop refers to this paſſage in *Callimachus*.

The fam'd Theorian vessel, that defies

430

The pow'r of time, for ages still the same.

THEE, ever honour'd isle, what vessel dares  
Sail by regardless? 'twere in vain to plead

Strong

Ver. 433. *Thee*, &c.] Here we have a remarkable instance of the veneration paid to *Delos*, which was universal, and of which *Æneas* speaks

*Huc feror : hæc fessos tuto placidissima portu  
Accipit : egressi veneramur Apollinis urbem.*

ÆN. iii. 78.

See too *Cicero's* Oration *pro Lege Manilii*. *Nos quoque*, &c. But the ceremony, which *Callimachus* speaks of, is very peculiar: the scholiast says, "That it was a custom in *Delos* to run round the altar of *Apollo*, and to strike it with a whip, τυπτειν μαστιγῇ, and with their hands or arms bound behind them, to cite the *olive*." The first part of the ceremony is plain enough, and easy to be understood by referring to the hymn to *Apollo*, note 11. and I think the second particular is of the same nature with what we read in 1 *Kings* xviii. of the priests of *Baal*, who leapt upon the altar they had made (which the LXX render διετρεχον, *run round*, the exact import of our author's phrase :) and they cried aloud, and cut themselves, after their manner, with knives and lancers, till the blood gushed out upon them. The contest here was, whether *Baal*, the light, or the operation of the air could consume the sacrifice or not; so that the idol worshipped was plainly the same with *Apollo* or the *Sun*. See note 408. The running round the altar imported the motion and action of the solar light; the striking with a whip the altar, or cutting themselves with knives, (a more cruel custom) mean while praying to their God, which they did (and they cried aloud and cut themselves, &c.) was a symbolical action, denoting their desire, that he would by the action of his rays, strike, pervade, and cut (as it were) or show forth his power upon all nature in general, and that sacrifice in particular now before him: and to this, as was observed, hymn to *Apollo*, note 34 and 142. refers the Exclamation

*Io Pan*: *Theocritus* speaks of the like custom, which was used by the *Arcadians*, to their God *Pan*, who was the universal nature, and to be struck, pervaded, and cut by these lashes or darts of the *Sun*:

Κην μιν ταῖθ' ἑρδαις, ὡπαν φιλε, μὴ τυ τι παιδὶς  
Ἀρκάδιοι σκίλλαισιν ὑπὸ πλευράς τε καὶ ἀμὲς  
Τάνκκ μαρτυροῦν οὔτε κεία τυτθα παρρη, &c.

See *Idyllium* 7. ver. 106. In the account of the *Dodæcan kettles* there is mention of a whip of brass, which I suppose refers to the same: and in the *Orphic hymns*, we read, in the hymn to the *Sun*,

—ὦ ελασιππε,

ΜΑΣΤΙΓΙ συν λιγυρῇ τετραορον αρμα δισκων,

Oh charioteer

With founding WHIP driving thy splendid  
car

Drawn by four horses.

which seems fully to confirm what has been advanced above: and having thus surrounded the altar of *Apollo*, and by this symbolical action declared their belief in his universal power, they were to bend their own arms behind them, and so to take the *ja red olive* in their mouths, thereby declaring, that not from their own arm or power, which was bound, but from his, whole altar they surrounded, they expected to attain and lay hold of that peace, whereof the *olive* was always a symbol, see *Gen.* viii. 11. and which, though peculiarly the gift of the true light, *St. John* i. 9. was yet by the heathens supposed the gift of celestial or maternal light: the arm is known always to denote power, as scripture and profane writers fully prove: thus it appears, the heathens by this ceremony expressed their belief of obtaining peace and worldly security, by his power, who pervaded all things, and not by any arm or strength of theirs. There are some plain allusions, to this

R 2

abomi-

Strong driving gales, or, stronger still than they,  
 Swift-wing'd necessity : their swelling sails 435  
 Here mariners must furl ; nor hence depart  
 Till round thy altar, struck with many a blow,  
 The maze they tread, and, backward bent their arms,  
 The sacred olive bite : for such the sports,  
 To please thy infant fancy, and divert 440  
 With youthful mirth, the Delian nymph devis'd.

HAIL Vesta of the isles, the middle place

For

abomination, in the S.S. particularly in the prophet *Micah*, who says, Thus saith the Lord concerning the prophets, that make my people err : that bite with their *TEETH*, and cry *PEACE*. chap. iii. 5. and in *Zechariab* we read, And a bastard shall dwell in *ASHDOD* (the beloved fire) and I will cut off the pride of the *Philistines* : and I will take away his blood out of his mouth, and his *ABOMINATIONS* from between his *TEETH*. chap. ix. 6, 7. *Ashdod* here is remarkable, אֲשֶׁדּוֹד, for from אֵשׁ, *ash*, or עֵשׂ, *esh*, the solar fire, and דָּוָה, *to draw out*, comes *Delos* ; as will appear more fully hereafter : and in the fourth verse of the same chapter of *Zechariab*, it is said, she shall be eat up, תֵּאָכַל, *comedetur*, in fire אֵשׁ ; from which word we must remember comes *Eris*, *Vesta*, mentioned in the next note : who obtained the middle place, as there observed from this solar *ASH* or *orb*, which she represented,

*Nec tu aliud VESTAM, quam vivam credito  
 Flammam,*

says *Ovid*, *Fast.* lib. 6. 291. and so *Delos*, being a symbol of this living fire, is here called, the *Vesta of the islands*.

Ver. 441. *Hail Vesta*, &c.] This expression alludes to the well-known custom of placing the *Prytanea* sacred to *Vesta* in the middle of cities, as also her images in the middle of private houses ; as the *Sun's orb*, which she represented, was placed in the midst of the *system*. I have trans-

lated the last line of the hymn agreeable to the opinion of *Spanheim* and many other learned commentators, who can never think that the poet would address *Diana* (for some have applied the words to her) after the close of a hymn, where she has been scarcely mentioned. The learned and attentive reader cannot but have observed, that this hymn, sacred to the birth of the God of light, refers immediately to the first production of things ; and though there are some strange fables intermixed, yet we must look upon it in this light, if we would in any degree comprehend the author's design ; and this I suggested in a general note 81. Since the printing of which, a work of singular learning hath fallen into my hands called *Originals* by the reverend Mr. *Holloway*, in the 34th page of whose 2d volume, where he is considering the word לוֹט, *Lôt*, *Myrrh*, I was greatly pleased to read. "From the Hebrew לוֹט, *Lôt*, or לאט, *laat*, to lie hid, the heathens derived their Λατο, *Latona*, the mother of *Apollo* and *Diana* ; that is, of the light in its mixed or confused state, before the fourth day of creation, when it was set up in the orbs of the *Sun*, *Moon* and *Stars* : and this לוֹט, *Lôt*, *myrrh*, was sacred for the use of a fumigation to the idol *Latona* ; doubtless from some imagined resemblance betwixt the lurking virtue of the gum, and that concealed state of the Goddess, before she was delivered of the *Sun* and *Moon* : and what might that be, but that, as the virtue of the gum is brought to light out of

its

For thou obtain'st well-station'd; DELOS hail,

Hail

its solution by water, so the Sun and Moon were born of Latona, or fetched out of their diffusion through the watery chaos, in which they had before lain *bid*, &c." See the whole curious chapter. May not this concealment, &c. remarked by Mr. Holloway tend to explain what Juno says of Latona's secret coition with Jupiter, and secret bringing forth γαμεῖσθε ΛΑΘΡΙΑ καὶ ΤΙΚΤΟΙΤΕ ΚΕΚΡΥΜΜΕΝΑ, ver. 321? And in this solution of the matter there is nothing new, as the learned reader is well informed: Phurnutus hints the same: ΕΞ ΟΥ (namely Jupiter) μὲν ΑΠΟΛΛΩΝ καὶ Αρτεμις ἐγενήσαν διὰ τῆς Λητῆς: Λητώ γὰρ τῇ ΝΥΚΤΑ ὁρμαζομένη κατὰ μεταβολὴν τοῦ δασειῶς θ' εἰς τὸ χεῖρον αὐτῆς τ' Ἀθηναίης ἔστα, chap. 2. where observe, he gives the same derivation of Latona as was given note 81. and refers to the original chaotic night and darkness (for so he must be understood) whence sprung the Sun and Moon. And Macrobius, *Sat. lib. 1. p. 240.* says directly the same; I shall only give his explication of the fable: "*Quod ita intelligendum naturalis ratio demonstrat: namque post Chaos ubi primum cæpit confusa deformitas in rerum formas & elementa nitescere, terraque adhuc humida substantia molli atque instabili sede mutaret convalescente paulatim ætherio calore, atque inde feminibus in eam igneis defluentibus hæc sidera edita esse creduntur: & Solem quidem maxima vi Caloris in superna raptum, Lunam vero humidiore & velut sæmineo sexu naturalis quodam pressam tepore inferiora tenuisse: tanquam ille magis substantia PATRIS constaret, HÆC MATRIS. Siquidem Latonam physici volunt terram videre: cui diu intervenit Juno, ne numi a, quæ diximus, ederentur: hoc est, aer, qui tunc humidus adhuc gravisque obstabat ætheri, ne fulgur luminum per humosi aeris densitatem, tanquam e cujusdam partus progressionem, fulgeret.*" Whence we see that Macrobius explains the fable also in reference to the beginning of things: when the earth, in its first fluid, formless, and moist state—*humida adhuc substantia*, as he calls it, was impregnated by the ætherial heat, or Jupiter, and so, thro' the resistance and obstruction of the dense, thick, and *dark* air brought forth with much struggling, the Sun and Moon. Nothing will better explain this than the first chapter of Genesis. It may be worth while to remark in confirmation of what is said with regard to Juno, or the air's resistance and conflict with Latona, against whom her ha-

tred was principally on account of Apollo, or the light, according to the Fable, (See ver. 67. of this hymn) that Δ'ΡΥΙΣ, the word used for the heavens, clouds, or skies, properly signifies the strugglers, or the two great agents, air and light in constant conflict and struggle together.

I now proceed according to my promise, note 392. to give you an extract from the *Mythological notes of Turner*, whose book was printed in 1687, is very rare to be met with, and a work of great erudition; it is dedicated to the lord high chancellor Jeffreys, and was designed by the author as an introduction to a larger work, which whether he ever printed or not, I am unacquainted: he produces the scholiast translated in my note, and makes these remarks upon him, page 69. "In these words are several things very remarkable: first, if we admit a very small anachronism in the Greek story, then it is true of Noah, what Thrasylbulus in this relation ascribes to Deucalion—ἐμάντευτο ἐν τῇ Δρυϊ, that he preached or prophesied, by or under an oak or tree, not after the flood, as this story would have it, but before it, for so St. Peter expressly calls him a preacher of righteousness. 2 Pet. ii. 5. and in the first epistle iii. 19. speaking of the spirit of Christ, he says, "*By which spirit also he went and preached unto the spirits in prison*, which sometime were disobedient, when once the long-suffering of God waited in the days of Noah, when the ark was preparing.—which words are to be understood of Noah's preaching by the spirit of Christ, to the spirits in prison, that is, not which were so then, but were so for their disobedience when this epistle was written, and long before it, and continue so still, &c.—Not that the prophetic spirit of Noah is to be confined to the times before the flood—for in Genesis ix. 24. we find him prophesying upon Cham's disrespectful treatment of him: so that this is agreeable to the account of Deucalion given by Thrasylbulus. Secondly, It is not said in general of Deucalion, that he was a prophet, but that he did μαντεύσθαι ἐν τῇ Δρυϊ, prophesy by, or under some oak or tall spreading tree—for the text tells us, that this happened while Noah was in his tent, Gen. ix. 20. Noah began to be an husbandman, and he planted a vineyard, and he drank of the wine and was drunken, and he was uncovered within his tent. But what is still more to the purpose, it

Hail PHOEBUS! and thou, Mother of the God.

is said of *Abraham*, Gen. xiii. 18, that he removed his tent and came and dwelt in the plain of *Mamre* (which is properly the oaks of *Mamre*, as appears from the original *Hebrew* and the LXX. The *Hebrew* *Elon*, an oak, is from *El Deus*, as much as to say the tree of God, as *Alah* which is rendred by *exceratus est*, *juravit*, *adjuravit*, is from the same root, &c. Hence the oak amongst the *Greeks* and *Romans* was *arbor Jovi sacra*, dedicated and devoted to God, &c.—See the author. Thirdly, it is to be observed, that *Thrasylbus* also takes notice of the dove or pigeon, which was so remarkable a circumstance in the history of the flood. *Noah sent out his dove*, Gen. viii 7, &c. and her information well explains the oracle of the dove, χρηστρον της πνευματικης, which instructed *Deucalion*. Fourthly, It is to be observed, that *Deucalion* called this place where he and the rest came out of the ark, *Dodona*, which the scholiast informs us was so named απο Διός και Δαδωνος — from *Jupiter* and *Doiona*: but why from *Jupiter*, I pray? Here we see a manifest instance of the ignorance of the *Greeks* and their corrupting the traditions of the east, for want of understanding the language in which they were delivered: for it is true, as the *Greeks* did still retain a smattering of the business, that *Dodona* was so called απο τῷ Διός, not from the word but the person so called, who is in *Hebrew* called *Adonai*, and by the *Carthaginians* or *Phœnicians*, *Donai*, and the name refers to God's promise to *Noah* of not cursing the ground again, Gen. ix. 21. and is plainly as much as *Doddonai*, beloved of God, and that place, above all others, might well deserve so to be called, in which God accepted so graciously the first sacrifice after the flood, and was reconciled to mankind upon it. Fifthly, As an indication that *Dodona* was, ex Δός, as I have explained, and that it was not a *Greek* but an exotic and eastern name, I observe, that the scholiast faith of the nymph *Dodona*, that she was μια των Ωκεανιδων, one of the *Sea* nymphs or daughters of the *Ocean*, the meaning of which is, that the name travelled by *sea* into *Greece*, as all things that came that way, before navigation was known, were said to be born of the *sea*, &c. Sixthly, Though *Δρυς* signifies sometimes any tree, yet here the *Δρυς* of *Deucalion*, or *Δαδωνος*, is the *Hebrew* *Alah* or *Elon*, the tree of God, or

the oak under which the most antient of the patriarchs were used to pitch their tents, &c.—The author mentions two more particulars of resemblance in *Deucalion* and *Noah*, the one the excellency of their characters—for the scripture faith of *Noah*, that he was a just man and perfect, &c. and *Ovid* of *Deucalion*,

*Non illo melior quisquam, nec amantior æqui  
Vir fuit, aut illà reverentior ulla Deorum.*

The most UPRIGHT of mortal men was he:  
The most sincere and holy woman she; i. e.

*Pyrrha* his wife.

The second is, that the floods that happened in their times are said to have been sent as particular judgments, for the sins and enormities of the age which suffered by them. God said,—*The wickedness of man is very great, I will destroy him*, Gen. vi. 5. and *Ovid* of *Deucalion's* times,

*Contigerat nostras infamia temporis aures,  
Quam cupiens falsam summo delabor olympo,  
Et Deus humanâ lustrò sub imagine terras:  
Longa mora est, quantum noxæ sit ubique re-  
pertum*

*Enumerare, minor fuit ipsa infamia vero.*

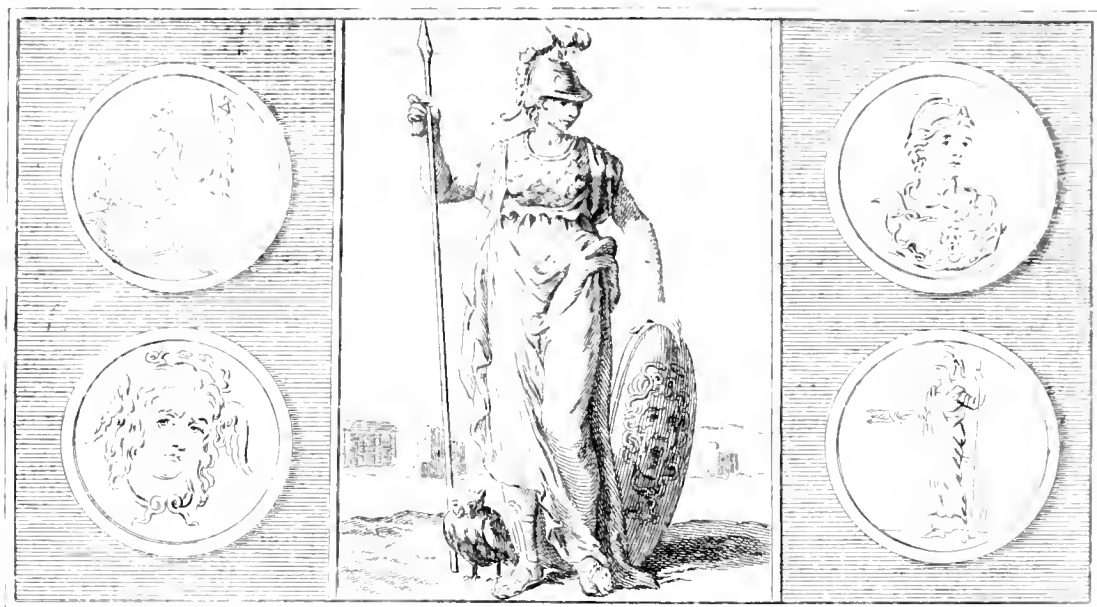
MET. I.

The clamours of this vile degenerate age,  
The cries of orphans and th' oppressor's rage,  
Had reach'd the skies: I will descend, said I,  
In hope to prove this loud complaint a lye.  
Disguis'd in human shape I travell'd round  
The world; and more than what I heard, I  
found.

DRYDEN.

Thus I have given you a short extract of what this accurate author hath delivered upon the subject: whoever wants proofs must consult him, and he will find it well worth his labour. It must be remarked in confirmation of this compound derivation of *Dodona*, that *Spanheim* thinks it a compound also, though he derives it from דודא יונה *Duda jena amabilis columba*. May such researches into the dark mysteries of antiquity, cause us to rejoice in the glorious light of the Gospel, and bring us to a due acknowledgement of his praises, who hath brought life and immortality through that gospel to light!

*End of the Hymn to DELOS.*



THE  
Fifth H Y M N of CALLIMACHUS.

*To the \* Bath of PALLAS.*



OME forth, ye nymphs, whose sacred hands  
prepare

The Bath for mighty PALLAS : haste, come forth,  
Even now I hear her hallow'd courfers neigh :

The Goddess is at hand : haste Argive nymphs,

Crown'd

\* *Bath of Pallas.*] The subject of the present poem is a very celebrated ceremony, which was performed annually at *Argos*. "The *Argive* women, says the scholiast, had a custom of taking on an appointed day the image of *Minerva* and of *Diomede*, which they brought to the river *Inachus*, and there washed." And this was

always performed before *day-break* : whence *Theocritus* :

Ανωθεν δ' ἄμμες ἴνῃ ἄνα δρῶσα ἄθροαι ἐξῇ, &c.

Idyll. xv. 132.

The *Palladium* *διοπαίς* (which fell from heaven) and was taken by *Diomed* at *Troy*, was reputed to have

Crown'd with the golden locks, Pelasgians haste:

5

Her ample limbs MINERVA never bathes

In cooling streams, ere from her panting steeds

With

have been brought by him and kept at *Argos*: for which reason, as is generally thought, he had this honour paid to him. There was a ceremony of this kind performed at *Athens*, called *πλυνθρια*, where *Minerva's* statue was washed: which was esteemed a very inauspicious day, as you may read in *Plutarch's Life of Alcibiades*, and in *Potter's Antiquities*, p. 425. vol. 1. And the like ceremony was performed at many other places, in honour of other deities. *Spanheim* assigns various reasons for these sacred washings, which were principally designed to indicate the internal purity which the Deities required; and of which *Pallas* was esteemed peculiarly the Goddess: *Procreatrix omnium virtutum*, as *Proclus* says of her, the mother of all virtues; and who was able to render life unspotted and pure, *αρχαυτον και καθαρον*; of whom *Aristides*, in his hymn to her, saith: "The prophets and priests call her *καθαριον*, the purger or purifier, and *αλεξιμακον*, the driver away of evils, and the inspectors of the most perfect purifications; *των τελειωτατων ΕΦΟΡΩΝ ΚΑΘΑΡΩΝ*. In all which, *Spanheim* adds, it is easy to behold the traces of the *Mosaic* rites; wherein it appears, that external washings were prescribed as a sign of internal purification, from what is said, to omit all other places, in *Numb. viii. 7.* and *Isaiah lii. 11.*" The fathers generally taxed the gentile idolaters with these ceremonial washings of theirs when they refused to be baptized with the baptism of Christ, of which all the instituted washings were typical; so that theirs of consequence, as received from positive institution originally, led to the true washing, if they had understood their own rites. See hymn to *Jupiter*, note 30, and 51. The particular purity of which the ancient supposed *Pallas* the mother, and Goddess, as observed before, deserves attention, and will easily be accounted for, when we come to consider what *Pallas* represented in the heathen system.

Ver. 1. *Come, &c.*] This poem is written in the *Doric* dialect, as we might expect, seeing it

is written for *Dorians*: *Madam Dacier*, upon what authority I know not, asserts, that *Callimachus*, at the time of composing it, was at *Argos*: the word *Λατοειχου*, signifies *pourers out of the water for the bathing of the Goddess*, which I have expressed as clearly as a poetical translation would admit. These *Argive* virgins used to consecrate their hair to *Minerva*, as the *Delian* to the *Pythoreans*, mentioned in the last hymn, and for the same reason I suppose — *Statius* speaks thus of the custom in his *Thebais*, l. 2.

— *Innuptam lumine adibant*

*PALLADA*, muniebat cui non *Argiva* per  
nubes

*Posthabita est Larissa jugis; hic more parentum,*  
*Iasides, thalamis ubi equa ad lesceret ætas*  
*Virgineas libare comas, primoque solebant*  
*Excusare Toros.*

The reader cannot but observe that there is some similitude in the beginning of this hymn, to that of the hymn to *Apollo*; and there may be good reason to describe the approach of both deities to their temple in the same manner, if, as I hope will fully appear in the sequel, *Pallas* is no other than *The pure, unmixed solar light*.

Ver. 7. *Steeds, &c.*] We see *Pallas* is represented drawn by horses, as well as the *Sun*, *Apollo*, and for the same reason, namely, the impetuous, fiery nature of those creatures, their strength, as well as their great swiftness, whereby was represented the nature, and strength, as well as swiftness of the solar light. Hast thou given the horse strength, hast thou clothed his neck with Thunder? &c. says God to *Job* xxxix. 19. see the whole description, as well as that of *Virgil's Diana* or the *Mon* was represented as drawn by stags, see hymn to *Diana* ver. 140. on account of the great swiftness of those animals, whereby was represented the swift and unwearied motion of the *Moon*, whence arose the fable of *Diana's* infatigableness in hunting, hinted note on *Diana's speech*. Mr. *Spence*, in his *Polymetis*, hath given us a  
very



With careful hands the noble dust is cleans'd :

Not tho' her arms with clotted gore defil'd

She

very remarkable drawing from a *Gem*, plate 26. fig. 1. in the outer circle whereof we have the *seven* planets described in their personal characters, and drawn in a sort of chariots by the animals usually consecrated to these deities: *Saturn* by *Serpents*; *Jupiter* by *Eagles*; *Mars* by two *Horses*; *Sol* by four; *Venus* by *Doves*; *Mercury* by *Cocks*, and *Luna* by *Stags*. In the next round we have the twelve signs of the *Zodiac*, and in the center a person playing on two pipes, and sitting, which Mr. *Spence* hath not observed, at the foot of either a *palm* or an *olive-tree*, as it should seem from the drawing; tho' I cannot determine certainly from it. Here, I think, we have a full and plain picture of the whole mystery and meaning of the heathen mythology. And this antique the reader will find before the hymn to *Apollo*.

Ver. 9. *Not tho'*, &c.] Concerning the import of the phrase *Sons of the Earth*, see the hymn to *Jupiter*, note 3. The poet here alludes to one of the most celebrated exploits of this Goddess: of which *Horace* speaks in the 4th Ode of his 3d book.

*Quid Rhæcus, evulsisque truncis  
Enceladus jaculator audax,  
Contra sonantem Palladis ægida  
Possent ruentes?—*

And *Phurnutus*, pag. 189. informs us, that the *Aristia* were given to *Pallas* in the battle against the giants, she deserving best, and being the chief cause of the victory; whence she had peculiarly the name of *Gigantophantis*, *killer of the giants*. The Abbé *Banier*, though, as attached to a system, he was obliged to make all things square with it, could not help confessing thus much concerning this fable of the *battle of the giants*: "It is true, most of the learned of the last age are of opinion, that the enterprize of the tower of *Babel*, which may be construed a literal assaulting of heaven, had given rise to the fable I am now explaining. *Let us build*, said the authors of that mad project, *a tower* [that may reach] *to Heaven*. Besides, add they, *Nimrod*, who headed that en-

terprize, a *strong and mighty hunter before the Lord*, must, no doubt, have been accounted a kind of giant; thus nothing, they think, is wanting to compleat the resemblance, and they would have it not to be doubted, but that this is the explication of the fable." See vol. 2. p. 206. In further confirmation of which, I would desire the reader to recollect what was shewn note 3. of the hymn to *Jupiter*, concerning these giants; which the *deserters of the true worship* are called. These *Nephilim* or giants were the descendants of *Cain*, as observed in that note; and they, headed, as is probable, by that *great and arch-rebel Nimrod*, after the fearful impressions, which the deluge had caused, were worn off, undertook that project, which *Banier* might well call *mad*, in the light he understood, and men generally conceive it: for it was more mad than the fabulous story of the giants heaping mountain upon mountain to scale to heaven, to begin building a tower, whose top should reach to heaven in a remarkable *low valley*, as was that of *Shinar*, according to all geographers. But the truth is very different; and these giants, these *deserters of the true worship*, these *rebels against God* and his *NAME*, proceeded rightly enough according to their own principles. *Go to*, said they, let us build us a city and a tower, whose top—*may reach*—unto heaven. The words, *may reach*, are read in *Italics* in our Bibles, a mark always to the reader, that there are no such words in the *original*: *וַיֵּבְנוּ בִּשְׁמֵי* — *URASHU BeSH-MLIM*, are the *Hebrew* words, literally, *and its top or head to the heavens*, their grand and arch-idol; and their meaning was, "let us make us a city, and a tower for a place of worship and defence, and let us dedicate its *ty*, or *so* *separate* it to the honour and service of our God, the heavens." And they add, let us make us a name, *שֵׁם*, *Shem*, a *NAME* to worship, in opposition to *him* who is the true *NAME*, a name above every name, and after whom *Shem* the elder son of *Noah*, in figure and type, was named. Upon this design of these *rebels*, worshippers to destroy the true *Name*, and to set up another in opposition to it, the blef-

She bears, the blood of earth's injurious sons.

10

But from her golden chariot first she frees

Their mighty necks, and with old Ocean's waves

Washes away the painful filth of sweat :

The foam expurging from their well-champt bits.

HASTE, Argive virgins, haste ; no unguents sweet

15

(I hear

ted Trinity in council determine to defeat their purpose, and to blast their devices : Go to, let us go down, said the three divine persons in one *Jehovah*, and there confound their language, &c. So the Lord *Jehovah* scattered them abroad, &c." I cannot help remarking in proof of this Explanation of that grand event, that *Herodotus* reports, in his time, there was a *chapel* on the top of this tower, a golden table and a bed, for shameless purposes ; and in a shrine beneath a statue of *Jupiter* : and *Strabo* confirms this account. Now, that from this transaction the whole heathen fable of the giants, *Nephiim*, *deserters* and *rebels* arose, I should apprehend will scarce admit of a doubt with any reasonable person. But it may be asked, how does this concern the point you set out with, the *Aristeia* given to *Pallas* for her valour and principal concernment in the victory over these giants ? That I have not forgotten, and, by what I have advanced, propose to lead you thereto : first desiring you to remember, that in all the histories we have of this terrible war against the Gods, *Apollo*, or the *solar light* in general ; *Hercules*, or the *solar light* in its glory and strength ; and *Pallas*, or the *solar light* in its purity and unmixed state, were the chief actors. And these three are only different names and attributes of the same thing, namely the *solar light* : the question then is, why these divinities, or rather, this divinity, should in this combat be so distinguished ? And this can be solved no otherwise than by having recourse to the original : where we find, that the opposition was to the  $\Omega\omega$ , the *NAME*, the second divine person, whose religion they deserted, and from whom they flew

off, despising his blood and atonement, as their first-father *Cain* did, offering no bloody sacrifice, and so not being accepted, *Gen.* iv. 3, 5. These deserters despised the *NAME Jehovah*, and attempted to make a name to themselves ; so *Jehovah* the name scattered them. And as light, the solar light, the Glory, the Sun of Righteousness, is all through the Scriptures, and hath ever been the symbol or emblem of this second person, this divine Name, this *Jehovah*, whose cause was principally concerned, and in whose cause the other persons of the Trinity united ; as, I say, this divine light was chiefly opposed, and so gained the victory, therefore the tradition amongst the heathens preserved it so far exact, as to assign it to these powers in the heavens, which were the symbols of this divine Sun, particularly to *Pallas*, the light, in its virgin, pure, and unmixed nature ; of whom we shall shortly see more in the present hymn : as also of her *Aegis*—*sonantem ægida*,—against which the giants could not at all prevail.

Ver. 15. No unguents, &c.] All mixed ointments were hateful to *Pallas*, and that on account of the pure uncompound virgin nature, if I may so say, of that light, whereof she was the symbol : as also because of its perpetual verdure. See hymn to *Apollo*, note 1. at the end, to whom, for the same reason, the laurel, an evergreen, also was consecrated : for the solar light is always in its glory, flourishing, and everyoung, as the poet describes *Apollo*. And on account of the purity of the solar light *Pallas* is represented a virgin, and therefore unmixed ointments, pure and uncompounded oil is grateful to her. *Phurnutus* says, p. 188. Η δ' ΕΛΛΙΑ δωρον

(I hear her rattling wheels resounding ring :)

No unguents sweet, in curious alabaster,

For PALLAS, nymphs, provide : the Goddess scorns

All mixtures of her pure and simple oil :

Bring ye no glafs : beauty for ever shines

20

And graceful lustre in her beaming eye.

She, when on Ida's mount the Phrygian youth

Pafs'd witless judgment, careless of the strife,

Ner

ἐστὶ, δια το θαλλεν, καὶ δια το ΓΑΛΥΚΩΠΙΟΝ τι εἶχεν· καὶ το Εἶναι ἐκ ἀνοθευτος ἐστὶ δ' ἄλλῃ ὕψι, ἀλλὰ καὶ ῥιγὸν αἰεμεναι, ὡς τῇ παρθεῖ κατὰλληλον δοκεῖ. The olive is the gift of *Minerva*, because of its perpetual verdure, and he *bluish* (or *azure*) cast which it hath : and oil cannot be adulterated by any other liquor, but always continues pure, unmixed, in *sua sinceritate*, so that it seems very congruous to a virgin." *Phrynus*, in the same chapter a little above, says, that she was represented with these blue eyes, or azure-coloured, γλαυκῶπις, according to *Homér's* epithet, because she represented the air, or æther, which hath this blue or azure appearance, δια το τον Αἶθρα γλαυκῶν εἶναι — Now we know, that this fine azure blueness is the peculiar effect of the light. And *Turner* confirms this, who in page 197. of his book says, " γλαυκῶπις is as much as *cæsius* or *cæruleus oculos habens*, which refers to the azure colour of the sky, or æther;" — which he confirms by several other attributes of heathen deities. And *Diodorus Siculus*, as quoted by Dr. *Clarke* in his note on the 206 verse of the 1st *Iliad* of *Homér*, has this remark, that *Pallas* was not called γλαυκῶπις from her really having such eyes, ἀλλ' ἀπο το τον Αἶθρα την προσεφιν εἶναι ἀγλαυκῶν [γλαυκῶν, the Doctor would read] but from the air's having this blue or azure appearance." And as it is thus on all hands agreed, that this colour, given by mythologists to the eyes of *Pallas*, refers to the beautiful azure of the heavens : so I suppose, what

*Callimachus* says in the lines above, of the perpetual beauty of her eye,

Λεὶ καλὸν ὄμμα το τῆνης,

refers in like manner to the continual beauty of the solar light, which wants no additions of art, but in and by itself is always bright and graceful. In the hymn to *Apollo*, note 62. I have referred the reader to *Spanheim* for a comment on the original, which is difficult : but upon retrospection from this passage, it will appear perfectly plain : for the author there speaking of the *Panacea*, the fragrant dewy ointment distilling from the locks of *Apollo*, says particularly, that these locks do not drop down fatness ;

Οὐ λιπὸς ἀπορροῶσιν

ἀλλ' αὐτὰς ἸΑΝΑΚΕΙΑΝ.

not fat, mixed and compound unguents, such as *Pallas* dislikes, but pure *Panacea* : those rays which gather up, and shake down the enriching dew, distil not these compounds, but a simple fructifying oil : and thus both passages give light to each other. Of the use of an alabaster box for ointment, see St. *Matt.* xxvi. 7. *Albuntainbrass* (αἰγυζαλκος) and water were heretofore the only looking-glasses : luxury brought in silver-ones afterwards ; some have imagined that our author delicately satyrises the luxury and dissimilarity of his times, in these different and opposite characters of *Venus* and *Minerva*. Concerning the 30th line, the reader may fully satisfy himself by referring to *Spanheim's* learned note, or *Petter's Antiq.* vol. i. p. 142.

Nor in the mountain-brafs, nor lucid ftream  
 Of filver Simois look'd, to aid her charms; 25  
 Nor ſhe, nor Jove's fair confort: but the queen  
 Of ſmiling love fond ſeiz'd the ſhining brafs,  
 Which pleas'd reflected every glowing charm,  
 While oft ſhe plac'd and ſtill replac'd each hair!  
 But PALLAS, each gymnafitic toil compleating, 30  
 (Like the twin ftars on fam'd Eurotas' banks)  
 Rubb'd o'er her manly limbs with fimple oil  
 Pure and unmixt, her garden's genuin growth.  
 BEHOLD, ye virgins, how the early morn,  
 Like the pomegranate in vermilion dy'd, 35  
 Or

Ver. 34. *Behold, &c.*] The ſenſe, I have given to this paſſage, is that which the learned and ingenious Madam *Dacier* firſt propoſed, and which *Spanheim* after her approves. For, as was obſerved in the firſt note upon this hymn, the ceremony was performed always early in the morning, at *day-break*: ſo that according to Madam *Dacier*, “*Dicit poeta, O puellæ, matutinum rubor cælum occupat quæ nati vultu. Quapropter illi nunc, antequam ſcilicet matutinum tempus abeat, ſerte oleum quo mores unguntur.*” And there ſeems a very obvious reaſon for this method of expreſſion in the poet, as well as for the cuſtom itſelf, if *Pallas* be indeed the *ſolar light*, the firſt appearance of which in the *eaſt* gives the ſky that beautiful and bluſhing luſtre. See hymn to *Apollo*, note 118. at the end. And agreeable to this interpretation our poet very remarkably, after ſaying, the *roſy morn returns*, (the reaſon why the ſacred virgins ſhould be ready) adds almoſt immediately, Εἴτε' ΑΘΗΝΑΙΑ,

*Come forth, oh Minerva.* The *golden comb*, wherewith her *ſhining hair* was to be ſmoothed, has a like reference to the *rays* of the *Sun*, with what is mentioned hymn to *Apollo*, ver. 52. and this cuſtom of carrying a *golden comb* was no unuſual thing in the ceremonies of ſome other deities, but in all referring to the ſame. To ſhew that this was no piece of luxury and delicacy in *Minerva*, (ſuch as that juſt reproved in *Venus*, hear how, according to the ingenious Mr. *Glover*, (who has immediate clafſical authority for what he advances) the warlike *Spartans* employed themſelves.

The *Spartans* then were ſtation'd out on guard,  
 Theſe in gymnafitic exerciſe employ'd, &c.—  
 While others calm beneath their poliſh'd helms  
 Drew down their hair, which hung in ſable  
 curls,  
 And ſpread their necks with terror.

LEONIDAS, b. 3. ver. 635.

Or damask rose with glowing blushes spread,  
 Comes from the East : haste therefore and bring forth  
 The manly oil alone, by Castor us'd  
 And great Alcides : bring a golden comb  
 To smoothe the shining beauties of her head.

40

COME forth, bright Goddess : lo, the grateful choir,  
 The daughters of the noble Acestorides,  
 Wait thy approach ; bearing in holy hands  
 The glitt'ring shield of warlike Diomed :  
 As erst the Argives thy much favour'd priest  
 Eumedes taught ; he flying from the death  
 By bloody hands design'd, to Creon's mount,

Thy

45

Ver. 43. *Bearing, &c.*] *Diomed* was peculiarly favoured by *Pallas*, and he with *Ulysses* recovered the famous *Palladium* from *Troy*, which could never be taken while that image remained in it ; the story is well known, and spoken of at large by every writer on these subjects. We cannot have a better comment on our author, than the following lines from *Homer*, in Mr. *Pope's* translation.

But *Pallas* now *Tydidēs'* soul inspires,  
 Fills with her force, and warms with all her  
 fires :

Above the *Greeks* his deathless fame to raise,  
 And crown her hero with distinguish'd praise.  
 High on his helm celestial lightnings play,  
 His beamy shield emits a living ray :  
 Th' unwearied blaze incessant streams supplies,  
 Like the red star that fires th' autumnal skies ;  
 When forth he rears his radiant orb to fight,  
 And bath'd in Ocean shoots a keener light.

Such glories *Pallas* on her chief bestow'd,  
 Such from his arms the fierce effulgence flow'd.  
 B. 5. ver. 1.

Such was the care of *Pallas* for *Diomed*, and such was his *shield* : which was hung up in a temple of this Goddess at *Argos*. *Pindar* tells us, that *Pallas* conferred immortality upon *Diomed* ; and if so, we have a very good reason, why his shield, as being that of a *God* also, should be thus honoured :

Διομήδεα δὲ ἀμβροτον  
 Ξαίνει ποτὲ γλαυκοπίς ἐθηκε Θεοῦ.

and, accordingly, we read, that he was worshipped as a *God*. I should be apt to conceive from hence, that here is some strange mixture of fable : for the word ΔΙΟΜΗΔΗΣ signifies the *care*, or *prudence*, or *counsel* of *Jupiter*, which *Pallas* is said to be ; and this *shield* one would imagine to be no other than her famous *Aegis*, of which I shall have occasion to speak more.

Thy sacred image, which he bore away,  
 Plac'd on the craggy rocks, which thence obtain'd  
 The name, Pallatides, from thee, dread queen.

50

COME forth, MINERVA, whose destructive frown  
 Whole states consumes; whose golden helmet darts

Terri-

Ver. 51. *Come, &c.*] We see the Goddess here in a new character, which is somewhat extraordinary for the Goddess of *Wisdom*, as we know *Pallas* is esteemed in the heathen system. But when we refer to what she represented, these contrary attributes will no longer appear jarring and dissonant. That she should be esteemed the Goddess of *Wisdom* is no marvel, since the outward and shining *light* of the Sun hath been used in every age, and by every people, as a symbol to express the *inward light* and wisdom of the *mind*: and in this view no wonder the invention of so many and excellent arts have been attributed to *Pallas*, inasmuch that *Orpheus* calls her *τεχων μητηρ πολυβολε*, the *rich mother of arts*. And when we consider the *burning* and fiery quality of that light, *consuming* and *destroying* all things with its *fury* and *violence*, we have a very reasonable solution of this difficulty, why the Goddess of *Wisdom* should also be the Goddess of *War*. For it is the same *bright* and *splendid* light, which *illuminates*, and which *burns*, *rages* and *consumes*. In reference to the *head* and *fountain* of that light, the *solar orb*, *Pallas* is described by the poets, and amongst the rest (as you read) by our author, as adorned with a *golden helmet*, *χρυσιοπιδος*. There is a very contrary epithet given to this Goddess from that of a *destroyer of states* or *cities*, *πρωτοπτολις*, namely *ευστοπτολις*, the *protector* or *defender of cities*; and how can these contraries be reconciled, unless we refer to the different qualities of the same light, whereby it *consumes*, and whereby also it *defends*, and *saves*, being the *life* and *preservation* of all created things? The same qualities are ascribed to *Mars*, of *destroyer*, *consumer*, &c. whose Greek name *Αρης*, as well as his Latin one *MARS*, is derived from the Hebrew *מָר*, and

*מָר*, *AUR* and *MAUR*, to *shine as light*, and the receptacle of *light*, a luminary, the Sun, &c. See the *Lexicons*. By him it is universally granted the *solar heat* is meant; who, like *Pallas*, and for the same reason, is represented always in *armour*; as she indeed was born, according to the mythologists, being always expedite, always equipped and ready, and always in action. *Mars* hath only the *consuming* quality: *Pallas*, as being Goddess of *Wisdom* as well as *War*, *enlightens* as well as *burns*: *Mars* only representing the *light* in its *fiery* and *violent*, *Pallas* the light in its *beneficent* as well as *destructive* nature. *Homer's* celebrated description of *Pallas* preparing for war, will confirm what has been advanced.

Now heav'n's dread arms her mighty limbs  
 invest,  
 Jove's cuirass blazes on her ample breast:  
 Deck'd in sad triumph for the mournful field,  
 O'er her broad shoulders hangs his horrid  
 shield,  
 Dire, black, tremendous! round the margin  
 roll'd,  
 A fringe of serpents hissing guards the gold:  
 Here all the terrors of grim war appear,  
 Here rages force, here trembles flight and fear:  
 Here storm'd contention, and here fury frown'd,  
 And the dire orb portentous Gorgon crown'd.  
 The massy golden helm the next assumes,  
 That dreadful nods with four overshadowing  
 plumes:  
 So vast, the broad circumference contains  
 A hundred armies on an hundred plains.  
 The Goddess thus th' imperial car ascends,  
 Shook by her arm the mighty jav'lin bends,  
 Pond'rous and huge: that when her fury burns,  
 Pround tyrants humbles and whole states o'er-  
 turns, ILLIAD 5. ver. 908. by POPE.  
 Virgil,

Terrific lustre: thou, whose martial soul  
Proud neighing steeds and clanging shields delight.

THIS sacred day dip not your ample urns, 55  
Ye Argive maidens, in the running streams,  
But from the fountains draw: this sacred day  
Haste to the springs, or limpid Phryfæa,

Or

*Virgil*, the faithful imitator of *Homer*, thus describes the celebrated *Ægis*, of which the above lines are almost a translation.

*Ægidaque horrifcam, turbatæ Palladis arma,  
Certatim squamis serpentum auroque polibant,  
Connexoque angues, ipsamque in pectore divæ  
Gorgona, defecto vertentem lumina collo.*

ÆN. 8. 435.

This terrible *Ægis* none of the Gods could wield, but *Pallas*; to whom *Jupiter*, as you will find at the end of this hymn, granted *παρα πάντα φερεσθαι*, *to have, or carry all that belonged to her father*: she had the power and force, she carried this *Ægis*; by which is meant the orb of the *Sun*, as many writers agree, and amongst the rest *Turner*, who says, “the shield or target of *Minerva* called *Argos*, or *Ægis*, is no other than a poetical description and hieroglyphic adumbration of the *Sun*.” p. 178. But I shall have occasion to speak at large of it by and by, as also of the *serpents* which were about it. No common reader can mistake the meaning of the *helmet*, as described by *Homer*, whose broad and golden circumference can be referred to nothing but what was hinted above, namely the broad and golden circumference of the solar orb. In the 43d chapter of *Ecclesiasticus* we have a most beautiful description of the *Sun*, where these properties, its brightness or purity, and its heat or fury, are finely explained. “The pride of the height, the clear firmament, the beauty of heaven, with his glorious shew; the *Sun* when it appeareth, declaring at his rising a marvellous instrument, the work of the most High. At noon it *pareth* the country, and who can abide the burning heat thereof? A man

blowing a furnace is in works of heat, but the *Sun burneth* the mountains three times more; breathing out fiery vapours, and sending forth bright beams, it dimmeth the eyes, &c.

Ver. 58. *Phryfæa* and *Amymone*] Were two fountains at *Argos*, so called, as it is said, from two daughters of *Danaus*, of the same name: the account which the author gives of *Inachus* confirms the general tenor of the remarks, that *Pallas* was Goddess of the light, to whose honour flowers and gold were peculiarly attributed. See hymn to *Apollo*, note 115, and 52. and hymn to *Delos*, note 354. *Spanheim* is of opinion, that this notion, which was general amongst the antients concerning the inadvertent sight of the Deities, proceeded from the scriptures originally, or at least from some tradition of what happened at that time, when God ordered the people to beware lest they should gaze at him and perish, &c. And the Lord said unto *Moses*, Go down, charge the people, lest they break through unto the Lord to GAZE, and many of them PERISH, Exod. xix. 21. as also from what happened to those who looked into the ark,—And the Lord smote the men of *Beth-shemesh*, because they had looked into the ark of the Lord, 1 Sam. vi. 19, &c. And this great man also is of opinion, that the custom of letting none but the priests behold the more sacred images of their Deities, or enter into the more retired and secret part of the ceremonies, proceeded from the veneration paid to the Holy of Holies in the Jewish temple, where none was permitted to enter but the high-priest only, and that but once a year; as observed, hymn to *Delos*, note 112. You observe he calls *Minerva*, in the 66 line. guardian of states *πολιεργον*, an epithet far far to that produced, n. 51.

Or Amymone : for his hallow'd flood,  
 With gold and flowrets mixt, from fertile hills 60  
 Rolls rapid Inachus ; the beauteous bath  
 For PALLAS thus preparing. But beware,  
 Beware, Pelasgian, lest thy eyes behold  
 With accidental sight the martial maid :  
 Who in her naked charms MINERVA views, 65  
 Guardian of states, ah hapless that he is,  
 Then last shall Argos view ! Come then, come forth,  
 MINERVA, all-ador'd : mean time the Muse  
 A tale renown'd shall to the virgins sing.

GREAT and unequall'd was the tender love 70  
 Which to a Theban nymph MINERVA bore,  
 The mother of Tiresias : join'd in heart  
 No time or place cou'd separate the pair.  
 Whether to Thespians old, or Coronea,  
 Where to her honour on the fertile banks 75  
 Of pure Curalius altars ever blaze,  
 And blooming groves their fragrant sweets dispense,  
 Or whether to Bœotian Haliartus  
 The Goddess drove her couriers ; still was seen



Chariclo partner of the golden car :

80

No converse with the nymphs, nor song, nor dance

At all delight her soul, if not the choir

Her lov'd Chariclo led ; yet she must pay

Her tribute to deep woe, ev'n she, tho' thus

By Jove's great daughter favour'd and esteem'd.

85

THEIR gilded clasps, their broider'd zones unloos'd,

The naked pair in Hippocrene's spring

Securely bath'd, while mid-day silence reign'd

Thro' Helicon's retired mount : they bath'd

Secure : 'twas stillness all : and not a breath

90

Disturb'd the mid-day silence of the mount.

TIRESIAS then, whose downy cheeks bespoke

The dawning man, fought with his panting dogs

The

Ver. 88. *While, &c.*] The repetitions used by the author here are very beautiful, and far superior in the original to any translation ; nothing can be softer or more sweet than this line,

Πολλά δ' αὖτις τὴν κατεχεν ὥραν.

The reader will be agreeably entertained with a description of *noon-day* and its silence, by our excellent poet *Thomson*, in his *Summer*. The ancients thought that their Gods, as *Grævius* remarks, slept in the middle of the day : to which opinion may be referred what the shepherd says of *Pan*, in the first *Idyllium* of *Theocritus*,

*Thro' fear of Pan I dare not pipe at noon, &c.*

as also what the prophet speaks tauntingly to the worshippers of *Baal*, 1 *Kings* xviii. 27. Cry aloud, for he is a *God* ; either he is talking, or — peradventure, he *sleepeth*, and *must be awaked*. And, for this reason, they held it unlawful to enter the temples at mid-day, lest they should disturb their Gods ! — A good observation is drawn by some of the commentators from what is said of *Chariclo* in the 83d and following lines, “ That the greatest favourites of heaven must not expect to be exempt from calamities, which are the lot of mortals, and often the greatest evidences of the love of God. Whom he loves, he rebukes and chastens.”

T

The sacred place : urg'd by strong thirst he came  
For draughts refreshing from the limpid spring :

95

Wretch that he was ! unwilling he beheld,

What, unpermitted, none of mortal race

May see unpunish'd ! him MINERVA thus,

Tho' mov'd with ire, address'd : “ Hapless son

“ Of Euerus, what luckless Deity

100

“ Guided thy footsteps to this ill-starr'd place,

“ Whence thou no more shalt bear thy forfeit eyes ?”

She spoke : his eyes eternal night o'erspread ;

Speechless he stood : chill horror froze his limbs,

Amaze-

Ver. 96. *Wretch that he was, &c.*] The offence was, beholding the Deities without their permission, though it was accidental and undesign'd : we are told in the *Heathen Mythology* of many favoured mortals, who had their eyes purged and purified to behold the Gods. See ver. 129 following : but *Tiresias* the poet tells us,

Οὐκ ἐβλεψεν αἶδε, τὰ μὴ θεμιδές.

*Invitus aspexit quod haud fas erat aspicere.*

Which, as was observed from *Spanheim*, seems plainly derived from the *Hebrews*. *Thou canst not see my face*, said God : for there shall no man SEE me and live, *Exod. xxxiii. 20.* And hence the fear of *Gideon* in *Judges vi. 22.* And when *Gideon* perceived, that he was an angel of the Lord (יהוה מלאך, the messenger, or sent Jehovah, that person in Jehovah who was to be sent, and to be incarnate) *Gideon* said, O Lord God יהוה יי (Jehovah Adonai, the peculiar name of Christ) for because I have seen an angel of the Lord (the Meluk Jehovah) face to face. And the Lord said unto him, (the

Lord יהוה Jehovah) *peace be unto thee, fear not, thou shalt not die.* From whence it is plain, that this person, who made himself visible to *Gideon* in some form, most likely human, was known by him to be the very and true God, otherwise his fears were groundless ; and from thence it follows, that our Saviour is the very and true God, for he is the *Jehovah Melak*, God manifest in the flesh. 1 Tim. iii. 16. whom, otherwise than as so manifest, no man hath seen, nor can see. 1 Tim. vi. 16. See *Spanheim*, note 101.

Ver. 104. *Speechless, &c.*] So in *Milton* we read, when *Adam* was ordered to remove from paradise, and thus to lose sight of the divine Sun, which shone upon him there in full lustre,

— *Adam*, at the news,

Heart-struck with chilling gripe of sorrow stood  
That all his senses bound.

B. xi. ver. 263.

How different is the beautiful complaint of *Eve's* following these lines, to the wild grief of *Charicle*, and her little reverence for this venerable

Amazement seal'd his tongue: But straight the nymph 105

Distracted cries, " Oh Goddess, what hast thou

" Inflicted on my son? and are the pow'rs

" Of heav'n such friends? Why, thou hast robb'd my child

" Of eye-sight, precious sense! Ah, wretched boy,

" True, thou hast seen MINERVA'S naked charms, 110

" But thou shalt see the face of Sol no more!

" Thrice miserable mother—Hence adieu

" Oh Helicon, adieu once-pleasing mount:

" A mighty tribute hast thou claim'd severe,

" My son's dear eyes, for those few flying goats, 115

" And tim'rous deer of thine, which he hath slain!"

THEN, her lov'd son embracing, loud laments

Mixt with sad tears she pour'd, like Philomel

When sorrow for her young swells every note.

The Goddess mov'd with pity, to assuage 120

Hec

venerable Deity Pallas? Yet alas, there are not wanting, even in our better days, examples of such wild extravagance, and passionate upbraidings, even of heaven itself, when its correcting hand falls heavy: how should such instances of intemperate and mad sorrow teach us patience and silent resignation to the divine will? In the 112th line the expression is somewhat like that which St. Paul uses to Elymas the forcerer, *Acts* xiii. 11. Thou shalt be blind, *μηδελωον τας οφθαλμους σου, και ταροχηγμα επιπεσεν επι αυτον αχλος και σκοτος.* Milton, when patheti-

cally complaining of his misfortune, desires to be *equalled in renown with Tiresias*: he speaks of no more seeing the Sun,

— Thee I revisit safe,

And feel thy sov'reign vital lamp: but thou  
Revisit'st not these eyes, that roll in vain  
To find thy piercing ray, and find no dawn;  
So thick a drop serene hath quench'd their  
Orbs,

Or dim suffusion veil'd.

B. iii. ver. 19. See also ver. 36.

Her grief, thus spoke soft comfort to her soul :

“ Oh noble fair, recall each hasty word

“ Which blind repentment utter'd : 'tis not I,

“ Who o'er his eye-lids spread eternal night :

“ What joys it me poor mortals to deprive 125

“ Of that blest sense ? But thus old Saturn's laws

“ Firmly decree ; “ Whoever shall behold

“ Any of heav'n's high habitants, unless

“ By grace peculiar favour'd with the sight,

“ Dread penalties await the fatal view !” 130

“ 'Tis past, irrevocably past : and thus

“ The Parcæ spun th' unalterable doom

“ Or ere thy son was born : thou then receive,

“ Oh Euerides, this thy destiny !

“ How

Ver. 125. *What joys, &c.*] This, says *Spanheim*, seemed very contrary to this Goddess, who was called Φωσφορος, *Lucifera*, or *light-bearer*, according to *Proclus*, no less than *Diana*. See hymn to *Diana*, ver. 15. and to whom, under the title of Οφθαλμια, a temple was raised near *Sparta* for preserving the eye of *Lycurgus*. Nay, she was named Παιωνια and Υγια, and was said also to be the inventress of medicine, as *Porphyry* witnesses, Ιατρικην απο της Αθηνιας ηκειν. Whence also she was called Σωτειρα.” In all which the reader cannot but observe the exact agreement between this Goddess and *Apollo*. See note 165, and hymn to *Apollo*, note 62.

Ver. 131. *And thus, &c.*] This was universally the opinion of the antients, who imagined

the *Fates* superior to all their Deities, as was instanced in *Necessity*, hymn to *Delos*, ver. 160. The story of *Actæon*, though somewhat differently, is related at large by every mythologist. The reader will find a curious copy of a gem on this subject in *Spence's Polymetis*, plate 13. fig. 5. Mr. *Spence* has given the story at large from *Ovid* and *Apuleius*. This punishment of *Tiresias* and *Actæon* is sufficient to overthrow the observation made on the 194th line of the 16th book of Mr. *Pope's* translation of *Homer's Odyssey*, where the annotator did not consider the circumstance, which *Callimachus* always carefully insists upon, the involuntary sight,

- “ How many victims wou’d Autonoë give, 135  
 “ How many Ariftæus, to accept  
 “ With los of fight their hapless son Actæon?  
 “ Him, tho’ co-partner in the sylvan chace  
 “ With great DIANA, nor that chace, nor sports  
 “ In common shar’d, shall rescue from his fate : 140  
 “ When naked in the Bath his luckless eyes  
 “ Unwilling shall behold the huntress queen :  
 “ But his own dogs blood-happy shall devour  
 “ Their former lord : o’er woods and wilds shall rove  
 “ His weeping mother to regain, sad lot ! 145  
 “ His scatter’d bones : and thee mean time shall call  
 “ Thrice blest, who from the woods thy son, tho’ blind,  
 “ Receivest happy. Mourn not then, my friend,  
 “ Since greater gifts, for thy dear sake, from me

“ Await

Ver. 149. *Since greater, &c.*] Ovid says, that Jupiter bestowed that gift upon him ;

— *Pro lumine adempto*

*Scire futura dedit, pœnamque levavit honore.*

The annotators upon our author have in general applied this to the mental faculties, which are observed for the most part to be more strong in persons blind ; who, all outward objects being removed, attend more closely and earnestly to the things of the mind : numberless instances might be produced. In a passage quoted by Spanheim from one of St. Jerom’s *Epistles*, which he wrote to comfort a person

that was blind — we find — “ *Quosdam etiam mundi philosophos, ut totam cogitationem ad mentis cogerent puritatem, sibi oculos eruisse.*” *Epist. 32. ad Abigaum* ; and in the next to this, shewing that blindness should not be esteemed as arising from any immediate sin in the person blind : he adds, “ *Referes erimen in Jacob, cujus caligaverat acies, & cum interioribus oculis & spiritu prophetali longè post futura prospiceret, & Christum cerneret de stirpe regia esse venturum, Ephraim & Manassén videre non poterat.*” — It must be remembered that Tiresias was always led about by his daughter, and from her or some other attendant was doubtless informed

- " Await thy son : him henceforth will I make 150  
 " A prophet, of all others most renown'd,  
 " As far most excellent : he shall discern  
 " Of birds the lucky or unlucky flight,  
 " With all their winged augury : and hence  
 " To Cadmus, and the fam'd Labdacidæ, 155  
 " And to Bœotians shall his soul reveal  
 " Many high oracles : a mighty staff  
 " To guide his footsteps will I also give ;  
 " And crown him with a plenteous length of days.

" And

of the particular flight of the *birds*, whence the augury was taken, and so delivered his oracles : the reader will find this whole matter of *divination by birds* in a full and learned manner explained by *Spanheim* in his notes on this passage. I shall only just hint, that it has seemed to many ingenious writers, that the custom of *divining* by the flights of birds took its original from some traditions of *Noah's raven* and *dove* : which *Spanheim* confirms by many clear proofs and arguments ; and we must remember, that *Deucalion*, amongst the heathens, had his *dove* also.

Ver. 152. *A mighty staff*, &c.] *Μεγα Σκεπτρον*. *Apollodorus* tells us, that this staff was of such wonderful power, that it served him entirely in the stead of eyes. All the augurs had their *Lituus*, their augural staff, or rod, *clarissimum insigne auguratus, incurvum & leviter à summo inflexum bacillum*, as *Cicero* in his book *de Divinatione* describes it. These were of mighty use in their divinations ; and to these, the most learned *Spanheim* well observes, the prophet *Hesai* iv. 12. most probably alludes.—“ My people ask counsel at their *sticks*, and their *staff* declareth unto them.” He subjoins, “ *Unde insuper alitis, quæ tanquam inter Mœsæ ac Tiresiam communia colligit vir magnus in demonstra-*

*tionē evangelica, addi opportune illud posset, de vaticiniis aut miraculis Mosis Baculo seu Virga in Ægypto editis.*” That the staffs or rods used by the augurs, and so this of *Tiresias* also, proceeded originally from the traditions concerning the *rod of Moses*, can never be doubted : *Homer* calls the staff of *Tiresias* χρυσεὴν σκηπτρον, a golden sceptre, see next note. And it seems probable that all the stories of the *sceptres, staffs, clubs, caducei*, &c. of the heathen Deities were derived from the same fountain of *Moses his rod* : concerning which the *Jewish rabbis* have many wonderful and astonishing stories to relate : as, of its growth in *Jethro's* garden, *Moses* his plucking it up, and performing all his miracles by means of the ineffable name *Jehovah*, which was upon it, &c. These are their dreams, which are to be found in any of their writings. The *Caduceus* of *Mercury* had a serpent rolled round it, which, that it arose from the story of *Moses* his rod becoming a serpent, *Monfieur Huet* affirms, as undoubtedly certain ; such too was the *rod of Circe*. The reader may be instructed in this particular by referring to *Bibliotheca Biblica*, v. 2. p. 88, &c. Sceptres were a kind of staffs among the antients. See the account of *Achilles* his sceptre, in the 1st *Iliad*.

“ And when his long-spun thread the Fates shall cut, 160  
 “ He only midst the shades shall live inspir’d,  
 “ And share dread Pluto’s favour.” Thus she spoke,  
 And speaking gave the nod : her nod is fate :  
 Since Jove of all his daughters this high gift

To

Ver. 160. *And when, &c.*] Nothing will be a better comment on this place than some lines from *Homer* concerning *Tiresias*: upon which, I doubt not, *Callimachus* had his eye:

There seek the *Theban* bard, depriv’d of sight;  
 Within \* irradiate with prophetic light:  
 To whom *Persephone*, intire and whole,  
 Gave to retain th’ unseparated soul.

Odyss. by POPE, B. x. 582.

And

When lo, the mighty *Theban* I behold:  
 To guide his steps he bore a staff of gold:  
 Awful he trod, majestic was his look,  
 And from his holy lips these accents broke.

Odyss. xi. 112.

\* *Milton speaking of himself says,*

So much the rather thou celestial light  
 Shine inward, and the mind thro’ all her pow’rs  
 Irradiate, there plant eyes.

Mr. *Pope* observes on the first lines above, That *Tiresias* was to be consulted by *Ulysses* rather than any other ghost, because, according to *Homer*,

Τὸ τε φρενὲς ἐμπέδον εἶσι.

This expression is fully explained, and the notion of the soul after death, which prevailed amongst the antients, is set in a clear light, ver. 92. and 122 of the 23d *Iliad*. But whence had *Tiresias* this privilege above the rest of the dead? *Callimachus* ascribes it to *Minerva*.

*And when, &c.* as in the text. v. 160.

*Tully* mentions this pre-eminence of *Tiresias* in his first book of *Divination*, &c. But I ought not to suppress what *Diodorus Siculus* relates

concerning *Tiresias*, *Biblioth.* 4. he tells us, that he had a daughter named *Daphne*, a priestess at *Delphi*: “ from whom it is said, that the poet *Homer* received many (of the *Sybil*) verses, and adorned his own poetry with them.” If this be true, there lay a debt of gratitude upon *Homer*, and he pays it honourably by this distinguishing character, which he gives to the Father,” &c. See the note.

Ver. 164. *Since Jove, &c.*] Hence she is said to sit at the right hand of *Jupiter*, as well as *Apollo*. See hymn to *Apollo*, notes 41, 47. Whence *Aristides*, in his hymn to her, says, Πῶταρος δ’ αὖ φησι, &c. But *Pindar* says, “ that she, sitting at the right hand of the Father, receives his commands which are to be carried to the other Gods.” And again, “ For she is greater than the angels; and delivers to them the different commands which she receives from her father.” Which words *Spanheim* observes are very like what we find in the SS. concerning the divine and only begotten Son “ being made so much better than the angels, &c. *Heb.* i. 4. He is also of opinion, that these opinions were taken by *Callimachus* from the LXX translation of the Old Testament. See his note on hymn to *Apollo*, ver. 29. One would rather imagine, that these general notions of *Apollo*’s and *Minerva*’s session at the right hand of their father, proceeded from far more antient tradition concerning the divine mystery of the glory of the Father and of the Son: since we find it mentioned long before the days of *Callimachus*. *Pindar*, as you have seen above, from *Aristides* spoke of the same thing: and *Homer* speaks of the joint power of *Jupiter* and *Minerva* in *Odyss.* II. ver. 264. *Sophocles* addresses her as the first in power,

ΠΡΩΤΑ

To PALLAS only granted, that his pow'r,

165

Even all her father's glories she might bear.

No mother bore the Goddess : but the head

of

ΠΡΩΤΑ ὅς κεκροταμένος, &c.

OED. Tyr. ver. 163.

And *Horace* speaks of this as a well known article in the heathen creed,

*Proximos illi tamen occupavit  
Pallas honores.*

Lib. I. ODE 12.

And *Apollo* and *Minerva* both shared the same honours, and were both equal in glory, because they were both representatives of the same thing, the *solar light*; which, as has been often observed, being the emblem of the *divine Son of God*, the heathens assigned his honours to these *natural emblems*: and having some traditions of the *true and divine light*, forgot him, while they applied their traditions to the material light. The expression which *Callimachus* uses, Πατρῴα πάντα φερεσθαι, to bear all her father's honours, is remarkably scriptural: all things that the Father hath are mine, says the Son of God, *John* xvi. 15. And as the poet says, that *Jupiter* Δωκεν Ἀθαναίᾳ, gave to *Minerva* πατρῴα πάντα, so the Son of God says, "for as the Father hath life in himself, so hath he given to the Son to have life in himself, and hath given him authority to execute judgment also, because he is the Son of man, *John* v. 26. and, all mine are thine, and thine are mine, and I am glorified in them, *John* xvii. 10." agreeable to which *Aristides* says of *Minerva*, "So also she is venerable in the sight of the father, and made partaker of all things with him, πάντα κεκοινωνηκε." And the same ancient writer tells us, that she was called the Δυναμὶς τοῦ Διὸς, the power of *Jupiter*; and that the works of *Jupiter* were said, Κοινὰ τοῦ Διὸς εἶναι καὶ τῆς Ἀθηνᾶς, to be the common works of *Jupiter* and *Minerva*; which, as *Spanheim* conceives, may be referred to the mystery in the *New Testament*, imperfectly known by ancient traditions; and when the *true light* was deserted by idolaters, these honours, peculiar to

him, were impiously transferred to the creature, the material light, which *St. Paul* assures us was worshipped more than the *Creator*, namely *Christ*, the true light, who is blessed for ever and ever, Amen. *Rom.* i. 25. *John* i. 3. *Spanheim* observes in the conclusion of his note on this passage, Mitto quod sicut adducto paulo ante loco, *Aristides* Minervam Jovis parentis Δυναμὴν vocat: ita ab impio Ario unigenitus Dei Filius ejus Δυναμὴς καὶ Σοφία, sed non ὁμοῦστος, seu eidem coeternus, statueretur, juxta *Athanasium*." In *1 Cor.* i. 24. *Christ* is called the power of God, and the wisdom of God: the Holy Ghost is called also, the power of the Most High, *Luke* i. 35. nay, and *Christ* himself saith, Hereafter shall ye see the Son of Man sitting on the right hand of POWER, and coming in the clouds of heaven." *Matt.* xxvi. 64. where cannot be meant either *Himself* or the *Holy Ghost*, but the Father, as it is said elsewhere, Sit thou on my right hand, *Psalms* cx. So that we see each person in the Trinity is called Δυναμὶς, Power, wherefore we must conclude against *Arius*, and all his followers, that they are all equal in power: since to all without any limitation the same name is given. As to *Christ's* coessentiality ὁμοῦστος, he declareth it in *St. John* as fully and clearly as words can do it, ὁ μονογενης υἱος, ὁ ὢν εἰς τὸν κόλπον τοῦ πατρὸς. *John* i. 18. And whosoever will consider the nature of the light which these heathens deified, and which is the scripture emblem of *Christ* the Power and Glory of God, he will not longer doubt of his coessentiality or coeternity with the Father. See professor *Frank's* *Christus S. Scripturæ nucleus*, or *Christ* the sum and substance of all the holy Scriptures, &c. rendered into English, p. 46, a book deserving the attention of every christian, and excellently calculated for the conviction of every one, who doubts or disbelieves that fundamental article of Christianity, the true and essential divinity of *Jesus Christ*,

Ver. 167. No mother, &c.] The poet goes on to account for this peculiar honour which

was



Of sov'reign Jove, oh virgins : to whate'er

The head of Jove shall give the awful nod,

It stands unalterably sure : and thus

170

The nod of PALLAS is the stamp of fate:

SHE comes, the Goddess comes : ye Argive maids,

To whom your country's best concerns are dear,

With gratulating songs, with chearful vows,

And

was paid to *Minerva*, and he assigns it to her birth, observing that she was born out of the head of *Jupiter*, and so from thence obtained these distinguishing privileges. The nod of *Jupiter* is universally known, and the fine description of it in *Homer* admired by all : so that I have no need to speak of it here. The story of *Minerva's* birth, to which the poet alludes, has occasioned great enquiries amongst the mythologists : and many learned men have been of opinion that it veiled the sublime mysteries of the divine word and light, whereby all things were created : but I am apt to conceive it had a philosophical reference, and that, all which is said of *Minerva* can only be applied to sacred things through the veil of that *material light*, which she represented in the heathen system, and which was the known and acknowledged emblem of the true and spiritual light. *Macrobius* says, p. 243. *Minerva solis virtus est : sicut & Porphyrius testatur Minervam esse virtutem solis, quæ humanis mentibus prudentiam subministrat : nam ideo hæc dea Jovis capite prognata memoratur, id est, de summa ætheris parte edita, unde origo solis est.* “*Minerva* is the virtue of the Sun : as also *Porphyry* witnesses, that *Minerva* is that virtue of the Sun which ministers prudence to human minds : for therefore this Goddess is said to be born out of *Jupiter's* head, that is, issuing forth from the highest part of the æther, whence the origin of the Sun is.” Hence *Phrynus* says, *Κεφαλή δὲ Θεοῦ, &c.* But the head of the Gods, according to *Euripides*, is the shining æther which surrounds the earth.” But what shall

we make of the peculiar circumstance in this story concerning *Vulcan*, who, with his axe cleft the skull of *Jupiter*, whence leaped out this *Pallas* in compleat armour ? *Turner* gives a full explanation of this matter, as you may read in his book, p. 233, &c. at large. Having proved that *Vulcan* and *Prometheus* (for *Prometheus*, by some, is said to have done this office for *Jupiter*) were the same, and no other than the Sun, he goes on, p. 237.—“ Now the true explication of this fable in *Apollodorus*, that *Vulcan* or *Prometheus* cleft the head of *Jupiter*, to make a more easy passage for the birth of *Pallas*, is this : *Jupiter* in this case is the whole æther, whose head is the body of the Sun, whose rays are here compared to axes or hatchets, by which the æther is pierced and cleft, as to our outward sense it seems to be : and that from this cleaving, *Pallas* was born, the meaning is no other than this, that the Sun or rays of the Sun do at least enliven and invigorate, if not create and cause that agility and motion which is to be found in *Pallas* or *Jupiter*, or the wide spacious æther, whose parts all about, though they are of a finer consistence, and more agile nature than those of which this earth and its atmosphere are composed ; yet they themselves, as they are nearer to the Sun, or at a farther distance from it, so they partake more or less of that influence, that warmth, and heat, and briskness of activity and motion, which is communicated and imparted by him ; as may be seen by that part of the æther, which, being mingled and interspersed with this atmosphere

And acclamations joyful, haste, receive

175

Th' approaching Goddess: hail, MINERVA, hail,

Still let Inachian Argos claim thy care :

Hail or retiring hence, or to our state

Thy favour'd courfers guiding: and preserve

In all prosperity old Danaus' race.

180

which we inhabit, is in the winter comparatively stagnant, to what it is found by experience to be in the summer season, when the sun shines upon us with a direct influence, and with rays more piercing and vigorous than at other times." Thus we have a clear explication of this matter, consistent with all that is related of *Pallas*, who is no other than the *solar light*, giving *light*, and *wisdom*, and *life*, proceeding from the *æther* cleft by the *Sun* for the passage of this armed Goddess of *Wisdom* and *War*. And hence she had her name *Pallas*, which is of *Hebrew* original from פָּלַל, *PALL*, to *separate*, *divide*, and to *act*, as an agent, in an *invisible manner*; and hence it is referred to the mind, *knowing* and *judging*, and so to what exceeds all human *knowledge* and *comprehension*. And hence Christ, *Isai.* ix. 6. is called פָּלֵא, *PaLA*, *wonderful*, from the action of his emblem the *light*, which acts in an hidden, high, and wonderful manner. See *Leigh* on the word. Her other *Greek* name ΑΘΗΝΗ, *Athene*, which has perplexed all the *Greek* etymologists, is also of *Hebrew* origin, and comes primarily from אָתָּה or אָתָּה, *ATH* or *ATHE*, *come*, *approach*, and signifies the *fire* or *light* darting forth from the *solar focus*, where it *had been before formed*. So is the daughter of *Jupiter*, &c. *Attis*, or *Atthis*, אֶתִּישׁ, אֶתִּישׁ, אֶתִּישׁ, (a mountain often struck with lightning) are all doubtless derivatives of the same *Hebrew* word. I have sometimes been apt to think, that ΑΘΗΝΗ, was a compound word of אָתָּה and נָחִישׁ, *ATH* and *TheNeN*, a *serpent*, *dragon*, &c. so *Athene*; for the *serpent* is the known and acknowledged emblem of the *light* in this condition, which it particularly represents in its *darting* motion; as also by its *drawing in itself* in its motion, it represents the influx of the *spirit*, whereby the *efflux* or *darting out* of the light is continued. And hence

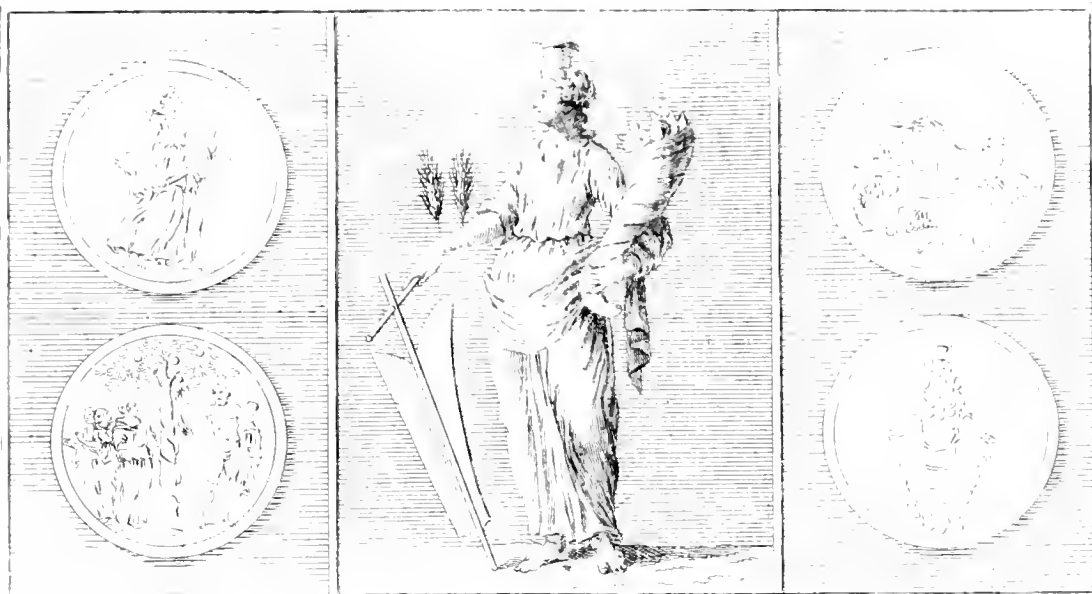
*Athene* or *Pallas* is scarcely ever represented without *serpents*, which are always found round her *ægis*, as you may read in the description given of it, note 51. Nay, and these *serpents*, to shew the degrees of heat and violence in the *light*, are sometimes described as *more*, sometimes *less* fierce; and hence in the *Orphic* hymn to her, she is even called,

Αἰολομορφὴ Δρακονίσσα. —  
*Multi-form dragoness*, or *serpent*.

See headpiece to this hymn. And *Pallas*, as being thus the *unvaried*, ever *flowing light*, is called ἀπρὺτων, a common epithet in *Homer*, because she is wearied out by no labour, according to *Phurnutus*, ἡ ὡς ἀν' ἀπρὺτῃ τῇ Αἰθερῷ ὄντας, or because the *æther*, Ἰῶν, *ATH*, is by no means *worn out*. *Phurnutus* informs us, that the owl was dedicated to her principally on account of the *blueness* of its eyes, as observed note 15. and we may add also, because of that peculiar property which it hath of seeing in the dark. In *Phurnutus*, and indeed in the whole history of this Goddess, the *physical* story is so blended with her other attributes, that it is difficult to separate them: however, attending to the leading character which she bears, the *LIGHT*, every thing concerning her *wisdom*, *war*, *virginity*, &c. will be more easily resolved.

Many other proofs might be produced in confirmation of what I have advanced, wherein the reader will observe, I have only suggested the sentiments of able and learned men; but I have already gone beyond my author, and almost forgot that I was writing annotations only, while I had well nigh expatiated into a dissertation on this Goddess: but I must here stop, and refer the reader to the hymn of *Orpheus* following.

*End of the Hymn to PALLAS.*



*From a drawing by*

THE  
Sixth H Y M N of CALLIMACHUS.  
To CERES.



THE Calathus descending, its approach  
Ye women, with the joyful chorus greet,  
“ Hail CERES, fertile mother, rich encrease  
“ And all-sufficing plenty are thy gifts.”

The passing pomp view only, ye profane,

5

Ver. 1. *The Calathus*, &c.] The scholiast informs us, that “ *Ptolemy Philadelphus*, in imitation of the *Athenians*, established some certain ceremonies at *Alexandria*, in which was this of the sacred *basket* or *Calathus*. For it was the custom at *Athens*, on a certain day, to carry upon a chariot a *basket* to the honour of *Ceres*.” So that this hymn of our poet’s was not written,

as some have conjectured, at *Argos*, or for the use of the *Eleusinian* mysteries as performed in *Greece*, but on account of a ceremony of the like nature established by *Ptolemy* at *Alexandria*. Concerning this *Calathus*, which was brought forth on the 4th day in the *Eleusinian* mysteries, you may read a full account in *Petter’s Ant.* vol. 1. p. 392. *Canifera*, *Amor*, as our author

Or virgin, youth, or matron, from the earth :

Not on your houses, rais'd aloft : nor dare

Behold

calls them, ver. 127. *oig*, were also carried in this procession. Of each when we come to that part of the hymn, it will be more convenient to say something. The chorus, which I suppose was always sung upon this occasion, and which the author repeats at the latter end of the hymn, ver. 120. shews sufficiently who *Ceres* was, and what was the design of this solemn festival. By *Ceres*, in the heathen system, is meant that *power* which causes the seeds to spring and grow out of the earth, so gives *fertility*, *nourishment*, *encrease*, &c. and therefore these attributes in this chorus are assigned her. Her Greek name *Δημιτρη* is a compound of *Δη* or *Διω*, *Dio*, as she is called in *Latin*, which is her proper appellation, and *Μητρη*, which many etymologists have supposed to be *quasi* *Γημητρη*, by a change of *Δ* for *Γ* — *Mother-earth* : others have supposed *Διω* derived from *Διω*, a verb signifying *to seek*, because *Ceres* sought her daughter *Proserpine* : but it appears to me, as if the original of the name *Dio* must be found amongst the *Hebrews*, and that it is a corruption of *די* *Di*, *sufficiency*, and so signifies that power which gives a *sufficiency* of all things which causes *fertility*, *encrease*, *plenty*, &c. From this word *די*, it is universally confessed, come *Divus*, *Deus* ; the *Arabic* *De*, to possess ; *Διδωμι*, *do*, to give ; and various other names of the like sound and import, as you will find in all the best lexicographers. And from hence comes that great name of God *די* *SheDi*, omnipotent, all sufficient, he who hath in and from himself all *sufficiency* and all *abundance*. From hence, I doubt not, *Ceres* had her name *Διω*, and was hence called *Δημιτρη*, as by our author, *the fertile mother*, as agreeable to the import of the word I have translated it, or she who is sufficient to give nourishment, encrease and plenty to the earth, according to *Callimachus*, *παλντρεφι, παλομεδιδμε*. Some have imagined her to be no other than the *Moon*, and their opinion is founded on good authority. That she was supposed to be that *power* in the *Moon* particularly which promotes *fertility* and *encrease*, is highly reasonable ; for we are to remember,

that herein the *Moon* is greatly concerned, as hinted hymn to *Diana* p. 53 note, and *Diana's speech*, &c. note 276. and this doubtless is alluded to in that fine description of the *plenty* and *happiness* of the states regarded by *Diana*, ver. 180, & *seq.* of that hymn. *Macrobius*, *Sat.* p. 247, having proved that *Liber* or *Bacchus* is the same with the *Sun*, advances upon the authority of *Virgil*, that *Ceres* is the same with the *Moon*.—*Hinc & Virgilius sciens Liberum patrem Solem esse & Cererem Lunam, qui pariter fertilitatibus glebæ, & maturandis frugibus, vel nocturno temperamento vel diurno calore moderantur,*

—*Vestro*, ait, *si munere tellus  
Chosmiam pingui glandem mutavit aristâ.*

where you observe that *Macrobius*, upon the authority of *Virgil*, ascribes the *fertility* of the earth, and the ripening of its fruits as well to the *nightly temperament* of the *Moon*, as to the diurnal heat of the *Sun*. The passage in *Virgil* is very explicit.

—*Vos, o clarissima mundi.  
Lumina, labentem Cælo quæ ducitis annum,  
Liber & alma Ceres ; vestro, &c.*

GEORG. I. ver. 5.

where it is obvious, that *Liber* and *alma Ceres* are to be referred to *clarissima lumina mundi*, the *Sun* and *Moon* : and it is amazing so good a critic as Dr. *Trapp* should have so puzzled and confounded himself by supposing the contrary. As thus *Ceres* was, in the heathen system, that *power*, that *sufficient fertile mother*, which caused the *encrease* and fecundity of the earth, therefore this feast was celebrated to her honour, as a grateful memorial of the *fruits* of the earth, received from her bounty. Very able writers have concluded, that all the feasts of this sort were derived from the *Jewish* festivals of the like nature, when they offered to the *true Giver* of all encrease the *first-fruits of their harvest*, &c. See *Exod.* xxiii. 16. and *Bibli. Biblica* ver. 2. p. 276. note 6. and ver. 3. 364.

Ver. 5. *The passing, &c.*] All the prophane

or

Behold the sacred basket, ye whose mouths

With painful fasting are parch'd up and dry.

'The bright-hair'd Vesper from a golden cloud

10

Beholds

or uninitiated, of what sex, age or state soever, were ordered to view this sacred basket *only standing* on the *earth*, and that for a very obvious and plain reason, because the *earth* being sacred to *Ceres*, as nourishing, enriching and giving it fertility, it would have been an abomination not to have stood upon it, and so confessed the power of the Goddess. *Spanheim* gives the same reason. What I have translated virgin, is α κατεχευατο χριταν, *ea quæ diffudit Capillos*, a paraphrase for a virgin, who, amongst the *Greeks* and *Romans* used to have their hair loose and unbound, as *Spanheim* has, with a great labour of learning, proved in his note on this place. The original of the 8th and 9th line is very difficult: commentators say it alludes to the fasting of *Ceres* mentioned in the subsequent lines, of which the Goddess was by no means to be reminded by any at this sacred time, when more especially they honoured her as the giver of plenty.

Ver. 10. *The bright-hair'd Vesper, &c.*] This is no more than to inform us of the time when this ceremony was begun, namely, at the evening, when *Hesperus* or the evening-star appeared; and the reason of their beginning at this time, as those of *Pallas* in the morning, as mentioned in the former hymn, note 34. was, because the *Moon*, whose *vegetative* power *Ceres* represented (as observed above) *rises* at this time, shewing herself at the evening, when the *Sun* departs. What the poet says concerning *Hesperus* or the evening persuading *Ceres* to drink, &c. *Spanheim* is of opinion, alludes to the custom of *fasting* on this solemnity, which they usually did till the evening; in remembrance of the fast which *Ceres* kept till the evening when seeking her daughter. But it seems probable something more is meant hereby, particularly by the poet's expression of *drinking*: he does not say that *Hesperus* persuaded her to eat and drink, but only *πινω*, to drink; which probably alludes to the notion they had of the

*Moon's* being supported by the *Sea*, as well as *Air*, which *support*, she might then be supposed to take when she appeared, namely, at the evening. Consult hymn to *Diana*, note 231. However, be that as it will, this whole story of her seeking her daughter *Proserpine* has plainly and confessedly a *philosophical* meaning; for *Proserpine* is no other than that *power* that *hides* and *preserves*, even in their state of *corruption* and *dissolution*, the seeds under or in the earth, *apud inferos*, during the earth's recess in the winter from the Sun. Hence she was feigned to have been the winter half of the year in the shades below, in the *state of death*, with *Pluto*, and the summer half of the year with her mother: and hence, in the antient remains, *Ceres* is found drawn by *serpents*, with a *torch* in each hand, seeking her daughter, to shew, that by the influence of the *light* only, and its power in *vegetation*, *Proserpine* can be recovered and brought up from the infernal kingdom. See the hymn to *Diana* for the meaning of the torches, note 15. and to *Pallas* for the serpents, note 168, *ad fin.* But some lines from the *Orphic* hymn to *Proserpine* set this matter in the clearest light:

Ειάρη, λειμωνασιν χαιρεσα πνοιισι,  
Ιερην εκφαινεσα δεμας βλασταις χροοκαρποις  
Αρπαγμαται λεχη μετοπαρινα νυμφευθεισα,  
Ζωη και θνατος μετη θνητοις πολυμοχοις,  
ΦΕΡΣΕΦΟΝΕΙΑ· ΦΕΡΕΙΣ γαρ αι και πατα ΦΟ  
ΝΕΥΕΙΣ·

Κλυθι, μακαιρα θεα, καρπω; δ' αναπιμπ' απο γαιης.

Vernal, rejoicing in the gales that feed  
The fertile meads; thy sacred body *showing*  
In the first germinations of the yet green fruit:  
Ravish'd and carried to thy marriage bed  
After the autumn: thou only life and death  
To mortals toiling and laborious; thou  
Art *Proserpine*, for thou 'ere *bestest* all things,  
Yet all *destroyst* and corruptest all.  
Hear, Goddess, and from earth *send forth* the  
fruits.

Nothing

Beholds the grand procession : he alone  
 The Goddess cou'd persuade to taste the draught  
 Refreshing, when thro' many a clime unknown  
 She fought her ravish'd daughter : say, dread pow'r,  
 How the long journey cou'd thy tender feet  
 Support enfeebled, to the distant west,  
 The tawny Æthiopians, and the climes  
 Fam'd for the golden fruit ? All food mean time,

15

Or

Nothing can be plainer, than what is meant by *Proserpine*, from these lines ; the derivation of whose name, according to *Orpheus*, shews her nature. The word ἀρπαγνυῖα, which *Orpheus* uses to express the *ravishing of his natural Proserpine*, is the same which *Callimachus* uses on the same occasion, ver. 9. Ἀρπαγνυῖας κώρας. It is observable, that *Orpheus* in the same hymn calls *Proserpine* Φαισφορεῖ, *light-bearer*, the epithet of *Diana*, which they who have considered that *triform* figure of *Diana*, which represents her in her threefold capacity, *Diana*, *Luna*, *Hecate*, powerful in *heaven*, on *earth*, and in *hell*, will not wonder at : for these are only references to the power of the *Moon*, and so of the *light* which proceeds from her, in the genial work of nature : for this *light* acts in each of these states, as well *below* or upon the *seeds* and *plants*, when under the earth, and in a state of *corruption*, as when they are risen up, and cloath the earth with their beauty. What an infinite number of instructing and comfortable truths may be deduced from hence ? and how may we beautifully contemplate the *resurrection* of our bodies from a state of death and corruption to a state of glory by the power of the divine light : for nothing is *quicken'd* except it *dies* : and nothing is quicken'd but by the power of light. See : *Cor.* xv. 36.

*Hilkey*, in his *Originals*, vol. i. p. 32. speaking of this *triform* idol (which see in the head-piece before the hymn to *Diana*) says, “The same

idol (to express what they principally understood by it in *physics*) was furthermore called by the *Greeks* Φαισφορεῖ θεῖα, *light-bearing Goddess*, as also Δαδεχορ, *torch-bearer* : whence again the *Romans* had their *Facilina* in the same sense : which names, though covered and disguised with the mask of the fable, must have been taken from the physical agency principally understood by these attributes and names, which was that of the *light* and *heat* in *generation* : according to that definition in *Cicero* ; *Luna à lucendo nominata est, eadem est Lucina* : the *Moon* has its name from *illuminating* or *immitting light* into bodies ; the same is also *Lucina*. Their whole meaning was, that the *celestial light constituted the genial powers in nature*, which they deified under these names *Luna*, *Lucina*, *Ἥρα* (which, according to our author, comes immediately from הרה, *Ere*, to conceive, the name of *Juno*, the imagined female power in the *air* and *earth*, which *matures* and brings the *fœtus* to its birth, &c.) And that the attributes above given, Φαισφορεῖ, *facilina*, &c. were physically right, Holy Scripture hath informed us, *Deut.* xxxiii. 14. (as quoted hymn to *Diana ad init.*) For the precious fruits brought forth by the *Sun*, and for the *precious things* put forth by the *Moon*.—To do justice to this learned writer I should quote him much more, but cannot deprive the reader of so much pleasure and instruction, as a thorough perusal of this work will give : to which I refer.

Or meat or drink, and the reviving bath  
 Disdaining? Thrice the silver stream you pass 20  
 Of Achelous, and as oft each flood,  
 That with eternal current ceaseless flows :  
 Thrice to the center of Sicilia's isle,  
 Fair Enna, urg'd your course : and thrice distressed  
 Beside Callichorus on earth lay down 25  
 With hunger faint, and parch'd with thirst : for meat  
 Or drink, or genial bath, to thy sad soul  
 Gave nor supporting strength, nor kind relief.  
 But cease, nor let th' ill-omen'd tongue relate  
 What caus'd the Goddess woe : far better tell 30  
 How she with wholesome laws supplied mankind :  
 Far better tell, her favourite how she taught,

Tripto-

Ver. 32. *Far better, &c.*] All words of ill omen were religiously avoided in the sacred ceremonies of the ancients ; all, which seemed to portend or even to call to mind any thing unfortunate and distressful. Therefore *Callimachus* checks himself, and turns to the praises of the Goddess ; who, from the particular mentioned in this line, was called *Θεμοφορος*, and her rites *Θεμοφορια*, as also in *Latin* *Legifera* ; so *Virgil*, *Æn.* 4. ver. 58. *Legifera Ceres*. Which appellation of *law-giver* is generally said to be assigned her, because, after the invention of corn by her for the use of mortals, lands then first began to be divided, and so laws of necessity took place. See *Macrobius*, *Servius*, &c. *Spanheim* observes, " That it should not be omitted here, that the feast of Pentecost, or *εσρη δεσμων* seu *περικυρια*, the feast of harvest or of wheat-harvest, *Exod.* xxiii. 16. xxxiv. 22. was also usually called by

the ancient *Hebrew* writers the feast *των Θεμοφοριων*, of giving the law, in memory of the law given from mount *Sinai*." To which *Spanheim* adds, that the laws engraven on tables of brass were hung up in the temple of *Ceres* : all the *Gentiles* agreeing to refer the benefit of the gift of laws to a divine original." Thus hath this most accurate and learned commentator pointed out to us the true origin of this appellation, which was given to *Ceres*, of *Legifera*, or *Lawgiver* ; whose feast, called *Θεμοφορια*, was plainly an imitation of the Jewish Pentecost, or feast of harvest, when the first-fruits of the harvest were offered to the Lord in commemoration of the first-fruits of the Law as at that time given from mount *Sinai*, and as figurative of the first fruits of the Spirit, given also on the day of Pentecost from mount *Sion*.

Triptolemus, blest Agriculture's art,

To reap the bladed crop, to bind the sheaves,

And with unmuzzled ox to tread the corn.

35

Far better (from such crimes to warn mankind,)

Relate the wretchedness, to which her rage

Proud Eryfichthon thro' fierce hunger brought.

Not yet, Theſſalian Cnidia their abode,

At ſacred Dotium the Pelafgians rais'd

40

A

Ver. 33. *Triptolemus*, &c.] Concerning *Triptolemus* *Ovid* ſpeaks thus at the end of the 5th book of his *Metamorphoſes*,

—*Geminos Dea fertilis angues*, &c.

— Then *Ceres* takes

Her golden car, and yokes her fiery ſnakes :  
With a juſt rein along mid-heaven ſhe flies,  
O'er earth and ſeas, and cuts the yielding ſkies :  
She halts at *Athens* dropping like a ſtar,  
And to *Triptolemus* reſigns her car.  
Parent of ſeed ſhe gave him fruitful grain,  
And bad him teach to till and plough the plain :  
The ſeed to ſow, as well in fallow fields,  
As where the ſoil manur'd a richer harveſt  
yields.

MAYNWARING.

And from thus teaching agriculture, ſhe had her name *CERES*, which is only the *Hebrew* word כֶּרֶם, *CeReSH*, latinized ; which ſignifies to *plough*, and is applied to works of *agriculture*, &c. I am pleaſed to find all the moſt able writers on theſe ſubjects agreed in what I have advanced note 10. concerning the *physical* import of this fable concerning *Ceres* and *Proſerpine*. *Spanheim* has theſe words, “*Unde etiam Proſerpine ſub terras, qui iſſidem Theſemophoriis, originem deſiſſe ferebatur, raptus, allegoricam SEMINIS in terra reconditi ſignificationem apud eosdem Græcos habuiſſe, tradit de eodem ſeſſe agens Arnobius, lib. 5. p. 183. Quod à Phurnuto ſimiliter notatum in Cere.*”

*Phurnutus*, in the place referred to by *Spanheim*, is very clear, p. 209. *Αγασταὶδ' ὁ Αἰδης*, &c. But *Pluto* is fabled to have ſtolen away the daughter of *Ceres* : becauſe of the *occultation* or diſappearance of the *ſeeds* for a certain ſeaſon, under the earth. *Δια τὸν γινόμενον ἐπὶ χρόνον τινὰ τῶν ſπέρματων κατὰ γῆς ἀφανισμόν*, &c. See the author. And the Abbé *Banier*, ſo unluckily wedded, as he was, to his hiſtorical ſyſtem, bears, this notwithstanding, the following full, though unwilling teſtimony. “Notwithstanding all theſe teſtimonies, *moſt mythologiſts* look upon the rape of *Proſerpine* to be only an allegory, which has an obvious relation to agriculture. Thus, according to them, the diviſion which *Jupiter* makes of the time which this Goddeſs was to ſtay with her huſband and mother, means no more but that the *grain*, after having lodged fix months, appears upon its ſurface, grows up and ripens.” See b. 4. c. 8. p. 52. v. 3. Is not this the *ſacred body* of *Proſerpine*, as *Orpheus* calls it ? I have quoted theſe author ties to ſhew the reader, that the opinions I advance are by no means ſingular : it would be eaſy, did the compaſs of theſe notes permit, to be more copious in authorities, which I doubt not the candid reader will excuſe, the learned need them not, and there is no occaſion to inform them, that all through this work I have advanced nothing without the ſanction of antiquity, ſo that no charge of novelty can ariſe, but from the *unlearned* and *unſkilful*.



A beauteous grove to CERES : such the shade,  
 The swiftest arrow vain wou'd strive for passage,  
 Through branches close with branches interwove,  
 Tall pines, luxuriant elms, the fertile pear,  
 And apple glowing with its ruddy fruit. 45  
 A crystal river, bubbling from its spring,  
 Water'd the grove, which CERES fondly lov'd  
 With deep affection, more than Enna's vale,  
 Triopium, or Eleusis. But, incens'd  
 His better Genius, what dread counsels rose 50  
 Destructive in proud Erychthon's breast ?  
 Behold with twice ten slaves he sallies forth,

All

Ver. 41. *A beauteous grove, &c.*] All the heathens had their sacred groves, the great abomination of which is sufficiently clear, from the commands in Scripture to the people of God concerning them. Their original was doubtless from the tradition of paradise : and the great offence was, their making to themselves these *mock Edens*, these *paradisiacal gardens and groves*, in contempt of the true *Jehovah*, without whom they pretended to arrive at the *tree of Life*. This grove of *Ceres*, you may observe, was a very plain copy of paradise ; here was all beauty in it, all sorts of *pleasant and desirable tree*, here was a river of water which ran through it, as the rivers in paradise watered the garden, and here was a *tree*, superior to the rest, the *poplar*, *μεγα δένδρον, αἰθερι κύρον*, to answer to the great tree in the midst of the paradise of God. The *poplar* was sacred to *Hercules*, the *solar light* in its strength ; so it is plain, this grove was consecrated to the *light*, and thence to

*Ceres* or the *Moon*, who borrows her *light* from the *Sun*. And I need not observe what many learned men have thought and written concerning the tree of the *knowledge of good and evil* in paradise. It was indeed my first intention to have been pretty copious both upon these gardens or groves *in general*, and the *dedicated tree* in particular ; but finding this subject handled in so full and masterly a manner by Mr. *Holroyd* in his *Originals*, it would be presumptuous in me to take the subject in hand after him : and as any extract would not do him the justice which a full perusal of his thoughts must, I beg leave to refer the curious and learned reader to his enquiries on the words *Eden*, *garden*, and *Eden*, in the 1st vol. 79 & seq. pag. of his *Originals*, and particularly page 15, &c. of the same vol.

Ver. 52. *Behold, &c.*] There can be no doubt, but the exploit of *Gilgamesh* must have greatly raised the indignation and detestation of

All in full vigour, and as in attempt

So in their strength gigantic: fraught with pow'r

Whole states to overturn, each mighty arm

55

Wielding a pond'rous axe; daring the Gods,

Dauntless

all the heathen idolaters; and there appears to me so strong a reference to it in this story of *Eryfichthon*, that I am apt to believe it took its rise from what *Gideon* performed, who destroyed the grove sacred to *Baal*, the Lord of the heavens, the solar light, as *Eryfichthon* this which was dedicated to the *light*, as observed in the last note. The history in *Judges* vi. 25. is remarkably similar. "And it came to pass the same night, the Lord said unto him, take thy FATHER's young bullock, even the second bullock of *seven* years old; and throw down the altar of *BAAL* which thy father hath, and cut down the GROVE that is by it: and build an altar up to the Lord thy God, upon the top of this rock, in the ordered place; and take the second bullock, and offer a burnt-sacrifice with the wood of the grove, which thou shalt cut down. Then *Gideon* took TEN men of his SERVANTS, and did as the Lord had said unto him: and so it was, because he feared his father's household and the men of the city, that he could not do it by day, that he did it by night. And when the men of the city arose early in the morning, behold the altar of *BAAL* was cast down, and the GROVE was cut down that was by it, and the second bullock was offered upon the altar, that was huilt, &c." I refer the reader to the Bible, and leave him to make his own remarks.

In a poem called *Gideon* or the *Patriot*, printed for *Millar*, 1749. the author of which I know not, book the 1st. ft. 31. is a long description of this grove of *Baal*, in the centre of which the poet (and perhaps not without reason) places an *oak*:

Flat like a tabled plain, the last high stage  
Nourish'd one tow'ring oak, which strongly  
stood,

The time-swoln growth of many a perish'd  
age,  
And bore on one proud trunk a spacious wood.

Down, o'er the shadow'd groves, about th' enormous  
branches hung,  
And form'd a sheltry arbour round the pole:  
Mov'd by the wind with murmur'ing sweep  
they fwung,  
And blew cold horror over *Gideon's* soul, &c.

He speaks, ft. 33. of the *ten servants*,

Up rush the summon'd *ten* with glad consent,  
To ev'ry hand a shining axe he gave,  
Bad them be resolute and brave, &c.

In the next, he seems almost to have imitated what *Callimachus* says in the 60th line.

Speaking he cleav'd the image at a blow,  
On either side the parted Godhead fell;  
Winds o'er the groves shrill-shrieking echoes  
blow,  
And all the demons of the place groan'd help-  
less from below.

See also stanza 37.

*Ovid*, in his account of this affair of *Eryfichthon's*, hath plac'd an oak in the midst, instead of a *poplar*: his lines are a plain imitation of *Callimachus*.

*Stabat in his ingens annofo robore quercus, &c.*  
MET. lib. 8. ver. 745.

An antient oak in the dark center stood,  
The covert's glory, and itself a wood:  
Garlands embrac'd its shaft, and from the  
boughs  
Hung tablets, monuments of prosp'rous vows.  
In the cool dusk its unpiere'd verdure spread,  
The Dryads oft their hallow'd dances led, &c.

The reader may read the whole story as translated by *Vernon* in *Garth's Ovid*, vol. 2. p. 79.

Dauntless they rush into the hallow'd grove !

A poplar, mighty tree, that bore aloft

Its towering head to heav'n (beneath whose shade

The nymphs at mid-day sported) first was struck,

60

And falling groan'd foreboding to the rest.

The sacrilegious flock the Goddesses heard,

And thus indignant spoke ; “ What impious wretch

“ Dare wound my beauteous trees ?” Instant she took

Nicip-

Ver. 63. *What impious, &c.*] Ovid introduces a *Dryad*, speaking, on this occasion,

When from the groaning trunk a voice was heard,

A *Dryad* I, by *Ceres*' love preferr'd,

Within the circle of this clasping rind,

Coëval grew, and now in ruin join'd :

But instant vengeance shall thy sin pursue,

And death is cheer'd with this prophetic view.

It is observable, that *Callimachus* calls these trees *KAAA*, beauteous and *desirable*, as well as *sacred*; so the prophet says, ye shall be *ashamed* of the *oaks* which ye have *DESIRED*, &c. *Isai.* i. 29. As the first tree was *pleasant to the eye*, and a tree to be *desired* to make one wife, *Gen.* iii. 6. And we may just remark, that *Ceres* does not speak of the trees as all sacred or dedicated to her, ver. 69, 70. Τα Θείων ἀσκημένα Δένδρεα. *Ceres* was generally described (and so her priestess, who represented her) with a crown made of *corn*, and with *poppies*; and that for very obvious reasons; for she was the Goddess of *corn*, amongst which *poppies* are always found: “ Το γὰρ τρογγυλον, &c. The roundness and *globular* make of which, says *Phurnutus*, represents the form of the earth, which is spherical: the inequality of the poppies shews the vallies of the earth, and the tops of the mountains: the inner parts are like the trees, and caverns of the earth: and by the innumerable seeds is signified the great fertility of

the earth, &c.” Various other reasons are moreover added by mythologists. Some say, that the priestess here is described, with a *key* only as a badge of her office; others make it a mystical emblem of the secrecy of the *Eleusinian* mysteries; but the true reason must be drawn from that power which this Goddess represents in nature, which was the grand secret in these same *Eleusinian* mysteries, namely, her *locking* up and opening again the womb of earth, whereby the work of vegetation is carried on, the seeds buried, and locked up in the earth for a season, and at the proper time brought forth; the mystery of *Proserpine's* abode under and above the earth, as shewn at large before. And hence, in the first *Orphic* hymn, to Περσηγαια, the Goddess who presided over all *entrances*, &c. whom he calls Αρται, Ελεβια, &c. and speaks of as the Goddess of *child-births*, and all the *births of nature*; hence, I say, he gives her, as the *opener* and *shutter*, the epithet of

ΚΑΕΙΛΟΥΧ' — *Key-bearer*.

which is reclaimed by God to himself in the sacred Scriptures. and he who alone hath the power of the *new birth*, and the resurrection from the *dead*, is said “ To have the key of the house of *David* laid upon his shoulders; so he shall open and none shall shut, and he shall shut and none shall open. *Comp. Isaiab* xx2. 22. with *Revel.* iii. 7. See, for a further account hereof, *Holloway's Originals*, vol. i. p. 185—90.

Nicippa's form, her priestess : and in hand 65  
 The crown and poppies bore : the mystic key  
 Hung from her shoulders : and in fort like this,  
 She strove to soothe the vile offending mortal :  
 " My son, whose luckless hands thus wound the trees,  
 " That heav'n's high powr's hold sacred—oh, desist : 70  
 " Ev'n by thy parents tender love, I plead,  
 " Desist, my son : and send thy servants hence,  
 " Lest she, whose grove thou injur'st, be enrag'd,  
 " Dread CERES."—He, with looks more furious far  
 Ey'd her askance, than upon Tmarus mount 75  
 The lioness birth-tortur'd (from her eyes  
 When anguish flashes fury) growling views  
 Th' advent'rous hunter : " Hence, he cries, this axe  
 " Left in that corse thou seelest : hence and know,  
 " For Erychthon this thy sacred wood 80  
 " A splendid dome shall form : whose jovial roof  
 " Shall with the banquets revels ceaseless ring."

He

Ver. 65. *Nicippa her priestess, &c.*] *Virgil*  
 has imitated our author here.

— *In vultus sese transformat aniles, &c.*

ÆN. 7. 416.

With silver hairs her temples were o'erspread,  
 And wreaths and verdant olives crown'd her  
 head :

Her wither'd face with wrinkles was imboss'd,  
 And in the woman all the fiend was lost :

She now appear'd a venerable dame,  
 And to the couch like *Juno's* priestess came.

PITT.

He spoke insulting : Nemesis his words  
 Ill-omen'd, frowning mark'd : CERES incens'd,  
 Glow'd with resentment : instant she assum'd 85  
 The Deity : on earth she stood, her head  
 Touched the heav'n : the slaves, with horror struck,  
 Rush from the grove half-dead : and in the trunks  
 Fast fix'd their axes leave : unnoted these  
 (As by their Lord's commanding pow'r constrain'd) 90  
 She

Ver. 86. *On earth, &c.*] Almost all the poets have on some occasion or other given a description of this kind : *Homer* led the way, where speaking of *Discord* he says,

*Discord*, dire sister of the slaught'ring pow'r,  
 Small at her birth, but rising every hour :  
 While scarce the skies her horrid head can bound,  
 She stalks on earth, and shakes the world around.  
 POPE, ll. iv. 502.

*Virgil* has followed him very close in his description of *Fame* :

First small with fear, she swells to wondrous size,  
 And stalks on earth, and towers above the skies.  
 PITT, *Æn.* iv. 253.

and of *Orion* he says,

*Ingrediturque solo, & caput inter nubila condit.*  
*ÆN.* x. 767.

He walks on earth, his head within the clouds.

The introduction and grandeur of the personage in *Callimachus* renders his description not inferior to either of these great poets : upon each of which the reader may find a critique by *Longinus*, as also by *Scaliger*, both of whom are mentioned and referred to in Mr. *Pope's* note on the passage above from *Homer*. Our *Milton*,

inferior to no poet in any respect, hath, in my judgment, herein exceeded them all : speaking of *Satan* he says,

—On th' other side *Satan* alarm'd,  
 Collecting all his night, dilated stood,  
 Like *Teneriff* or *Atlas* unremov'd :  
 His stature reach'd the sky : and on his crest  
 Sat horror plum'd.

PARAD. LOST, b. 4. ver. 985.

But strange it is, that while we are admiring and applauding these high efforts of human genius, we should forget that great fountain from whence they flow, and where sublimity reigns in every page. What are these descriptions to those magnificent words of the Omnipotent — Thus saith the Lord, the heaven is my throne, and the earth is my footstool : where is the house that ye build unto me ; and where is the place of my rest ? *Isai.* lx. 1. Who hath measured the waters in the hollow of his hand, and meted out heaven with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance ? xl. 12. But such passages are innumerable : I shall only just observe, that in the book of *Wisdom*, we have the exact image, which these poets have borrowed. — “ And it TOUCHED the HEAVEN, but it STOOD upon the earth.” xviii. 16.

She suffers to retire : while thus she pass'd  
 On him the dreadful sentence : " Build, ay, build,  
 " Thou dog in heart, in suff'ring, build the dome  
 " To share the jovial banquets : feasts indeed,  
 " And feasts incessant are hereafter thine."

95

She spoke : and Eryfichthon instant felt  
 Her heavy hand avenging : hunger keen,  
 Horribly strong and burning with fierce rage,  
 Dry'd up his bowels and consum'd his frame.  
 Wretch that he was, enjoyment but increas'd  
 Desire : his hunger was but fed by food !

100

Twice ten prepar'd him food, twelve slaves drew wine,  
 For BACCHUS was his foe : since, who offends  
 Dread CERES, must offend the God of wine.  
 From social banquets or the friendly feast  
 His parents, still devising each pretext

105

With

Ver. 103. *For Bacchus, &c.*] *Bacchus*, by *Pindar* called *Πασιδρος*, the *affessor* of *Ceres*, was worshipped together with her ; to him as well as her the invention of agriculture has been assigned ; *Ceres* is called in the *Orphic* hymn to her, *Ἐρμίστιος συνεργός* : all which *Spanheim* has observed, and which is easily accounted for, upon the observation made in the 1st note of this hymn, that *Liber* and *Ceres*, according to *Virgil*, are *duo lumina mundi*, the *Sun* and *Moon*, assessors, mutual operators in the productions of nature, and so the honour of one is necessarily

joined and connected with the honour and worship of the other. In the 123d verse we have an instance of the simplicity of the primitive ages, when *Kings sons* fed their fathers flock, and the chief of the people were not averse to *pastoral* employments. But this I only hint, numbers having already treated the subject so fully. In the 90th line, &c. we have an example of *retorting* punishment, which seems to have been of general usage ; to which allude these lines in *Shakespeare's Lear*,

The

With painfulness of care, detain'd their son :

Him to Itonian PALLAS' sacred games

Th' Ormenidæ invite : His mother cries,

“ To Cranon tribute to demand he went

110

“ From hence on yesterday.” Polyxo came,

Together with the fire to call the son

To her Actorion's nuptials : tears o'erflow'd

The troubled mother's eyes, while thus confus'd :

“ Thee Triopas shall visit ; but my son,

115

“ Nine days has groan'd beneath a deadly wound

“ A boar's fell tusk on Pindus' mount infix'd.”

Unhappy tender parent ! what excuse

Didst thou not feign ? to feasts did any call ?

Abroad was Eryfichthon :—to the mirth

120

Of sprightly nuptials ?—or the disc hath struck,

Or from his horse hath fall'n the luckless youth ;

Or

The Gods are just, and of our pleasant vices,  
Make instruments to plague and punish us.

See the *Beauties of Shakspear*, vol. 2. p. 133.  
“ *Cujusmodi*, says Spanheim speaking hereof, *obvia utique in veteri ac novo fœdere exempla : sicut (ut hæc duo tantum, hic magis opportuna, huc adducam) unum extat mulieris adulteræ, cujus uterus aquis maledictionis in pœnam disrum- pendus dicitur : Num. v. 21. & ad quem locum*

*ait proinde Theodoritus Quæst. 10. in Numeros, p. 146. t. 1. δι' ὧν γὰρ ἡ ἀμαρτία, διὰ τῶν ἢ τι- μωρία : per quæ enim quis peccat, per ea punitur. Alterum vero exemplum est esulantis quotidie di- vitis, Luc. xvi. 27. ac in ea etiam parte qua plus deliquerat, itidem puniti, seu, ut de eo ait Chrysostomus Serm. lxxiii. in Divitem & Lazarum p. 730. t. 5. τὴν γλῶσσαν κολαζεται, δι' ἧς τὴν τρο- φὴν ἐλάβαν. in linguâ punitur, qua cibos acce- perat.”*

Or numbers he his flocks in Othrys' dale.

Mean time within, the glutton banqueter,

Sequester'd, fed his hunger : still the more 125

His greedy maw devour'd, the more demand

His swollen infatiate bowels : where sinks down

Th' unprofitable food, as rivers lost

In the voracious ocean's deep abyss.

As waxen shapes, or snow on Mimas top 130

Before the mid-day Sun, so fast consum'd

His miserable form : till on the nerves,

The fibres and the bones were only found.

The mother wept, the tender sister plain'd,

His nurse, and each domestic wail'd his hap, 135

Lamenting : his grey hairs in piteous sort

While the old father tore, and thus pour'd forth

To unregarding NEPTUNE his sad soul :

“ Oh, falsely call'd my father—view this third,

“ This third from thee ! if from thyself indeed 140

“ And fair Æolian Canace I hold

“ My high descent : and yet this son of mine

“ Is made thus wretched ! Oh, that struck by PHOEBUS

“ My hands had to him paid the last sad rites !

“ But



- “ But now fierce hunger, all-voracious, sits 145  
 “ On his funk eye-balls : father, or avert  
 “ This fell disease, or take him to thyself  
 “ And feed the suff’rer : for no more my board  
 “ Its wonted hospitality affords :  
 “ The widow’d fields, the still, deserted stalls 150  
 “ Mourn their lost habitants : and ev’n the cars  
 “ Their very mules resign : a sacrifice

“ His

Ver. 145. *But now, &c.*] Nothing can exceed the description which our poet gives of the miseries of this hunger to *Erysichthon*, and of the famine consequent upon it to his friends: this speech of his father’s to *Neptune* is very pathetic, and justly admired. What a view it gives us of the heathen Deities, who were not able to protect their immediate offspring from such horrors! The circumstances selected by *Callimachus* are apt and great; a particular, according to *Longinus*, of much art, and excellence, and highly serviceable to the sublime: not only an ox, but one dedicated to *Vesta*, and long preparing for her; not only a horse, but one fam’d for war, and victor in the course, fall victims to his hunger; and these consumed, the most disagreeable and offensive animals to the appetite are all devoured by him! I must just observe, that as the ox was always dedicated to, and a symbol of the solar fire, so this confirms what indeed wants little proof, that *Vesta* (as observed hymn to *Delos*, n. 441.) is no other than the solar fire: and so *vice versa*. As a full comment on this famine, &c. in *Callimachus*, I will give you *Ovid*’s description of the same matter, borrowed from our author, without doubt, tho’ beautifully heightened.

The morning came, the night and slumbers  
 past,  
 But still the furious pangs of hunger last;

The cank’rous rage still gnaws with griping  
 pains,  
 Stings in his throat, and in his bowels reigns.  
 Strait he requires, impatient in demand,  
 Provisions from the air, the seas, the land;  
 But tho’ the land, air, seas, provisions grant,  
 Starves at full tables, and complains of want.  
 What to a people might in dole be paid,  
 Or victual cities for a long blockade,  
 Could not one wolfish appetite assuage;  
 For glutting nourishment increas’d its rage.  
 As rivers pour’d from ev’ry distant shore  
 The sea insatiate drinks, and thirsts for more;  
 Or, as the fire, which all materials burns,  
 And wasted forests into ashes turns,  
 Grows more voracious, as the more it preys.  
 Recruits dilate the flame, and spread the  
 blaze:  
 So impious *Erysichthon*’s hunger raves,  
 Receives refreshments, and refreshments  
 craves.  
 Food raises a desire for food, and meat  
 Is but a new provocative to eat.  
 He grows more empty, as the more supply’d,  
 And endless cramming but extends the void.

VERNON.

*Ovid* tells us, in the subsequent lines, that he offered also to prostitute his own daughter for support, as the reader will find by consulting the latter end of the 8th book of the *Metamorphoses*.

Y

" His pious mother had for Vesta fed,  
 " The long well-pamper'd ox ; the victor steed,  
 " Once glorious in the course and proud in war ; 155  
 " And ev'n domestic animals, become  
 " All victims to his raging appetite."

WHILE ought the house of Triopas contain'd,  
 His menial train alone the evil knew :  
 But there exhausted all, when famine rag'd 160  
 Thro' the deep desert palace, sad to view  
 Beside the public ways the suppliant fate,  
 A monarch's son ! and ruefully intreats  
 The scraps and sordid refuse of each feast !

OH CERES, ne'er be foe of thine my friend. 165  
 Nor under roof with me ! th' unhallow'd wretch

Thy

Ver. 165. *Oh Ceres, &c.*] So in the sacred books we read, " An unjust man is an abomination to the just, *Prov.* xxix. 27. And, Do not I hate them, O Lord, that hate thee ? And am not I grieved with those that rise up against thee ? I hate them with perfect hatred : I count them mine enemies, *Psal.* cxxxix. 21. I had rather be a door-keeper in the house of my God, than to dwell in the *tents* of wickedness, *Psal.* lxxxiv. 10." Innumerable passages of the same sort are found in Scripture, and from this spring flowed all those notions of the antients concerning the pollution, &c. arising from the profane and enemies of the Gods : and hence the great indignation conceived against our Lord by the formal pharisaical *Jews*, for being *under* the

*jane roof*, eating and drinking with *publicans* and *sinners*.

*Horace* has a passage in his 2d ode, 3d book, immediately referring to these mysteries of *Ceres*, and the impiety of the man who profaned them by divulging their inviolable secrecy :

*Est & fidei, &c.*

That treach'rous man, whose scoffing tongue  
 betrays

*Ceres'* mysterious rites and sacred ways,  
 With hatred his loath'd presence I'd refrain,  
 Nor shou'd *one house* or *ship* us two contain.

J. B.

See the prophet *Jonah* chap. i.

Thy hate incurring, justly merits mine.

Ye virgins sing, ye women join the song,

“ Hail CERES, fertile mother, rich encrease,

“ And all-sufficing plenty are thy gifts.”

170

As to thy shrine four milk-white courfers bear

The sacred Calathus, so wheeling round

Still favourable, Goddess, lead along

The varying seasons, spring and summer clad

In milk-white robes, winter and autumn rich

175

With

Ver. 169. *Hail, &c.*] The reader will perceive that these are the same with the lines used at the beginning of the hymn, and make up part of the chorus sung by the women, which ends at the 180th line. Some of the external ceremonies are here allegorised and explained to us, so that we need search no further; the sacred mysteries none were to divulge. The *Calathus* was drawn by four *milk-white* courfers, because white is the emblem of the *lunar* as well as the *lunar* light: hence the swan dedicated to *Apollo*, *hy. to Apollo*, n. 94. hence the silver bow of *Diana*, *hy. to Diana*, v. 160. And because the *Sun* and *Moon* most exert their influence in the *spring* and *summer*, therefore it is observable, our author gives *them*, not *autumn* and *winter*, the epithet of *Aurora*, *white*. It is plain from *Collimachus*, that the custom of walking upon this occasion with their heads and feet bare and uncovered, was in attestation of their full dependence upon the deity they worshipped for bodily protection and defence. Some writers have supposed, that this very general custom amongst the Gentile idolaters of *walking barefoot* in their religious services, proceeded from *God's command* to *Moses*, *Put off thy shoes from off thy feet*, &c. *Exod.* iii. 5. “ Hence the *Dæmons*, says *Justin Martyr*, *Apol.* 2. p. 74. had their mimicry of requiring their priests to enter their

temples always *barefoot*: as the priests obliged their people also to do.” Put our learned countryman *Macle* says, “ I am prone to think, that these words unto *Moses* gave not the first beginning unto it, but were an admonition only of the divine presence: thereby commanding the rite, then accustomed in places so hallowed: and that therefore it was rather as other religious rites, derived unto the *Gentiles* by tradition from the *Patriarchs* before *Moses*. See this learned writer's farther illustrations on this custom, lib. 2. of his works, § 3. p. 348. And certainly his opinion is confirmed by a great number of old profane authors, of whom it will be sufficient to mention only a few. According to *Jamblichus* (*de Vit. Pythag.* c. 18.) it was a rule in *Pythagoras's* rubrick or precepts for divine worship, *Ὁμοῦ χεῖν ἈΝΥΠΟΔΕΤΟΝ*, &c. *Dis-calceate, or pull off your shoes before you approach the sacred ordinances*. And so of *Apollo's* priest in *Valerius Flaccus*,

*Delius hic longè candenti veste sacerdos  
Ducit & ad fluvios, & vincula solvere monstrat  
Prima pedum.*

*Silius Italicus* says of this, *E lege parentum PARS NUDUS*, in the case of public calamity, &c. See *Bibliotheca Biblica*, vol. 2. p. 30.

With fruits ; and to the next preserve the year.

As with uncover'd head and naked feet

We trace the city, so from harms secure

May we possess our bodies ! Fill'd with gold

As women bear the sacred canisters,

180

With the bright ore so may our coffers swell !

Far as the Prytaneum, let the pomp

By women not admitted to the rites

Most secret be attended : there receiv'd

And usher'd to the Goddess, by those dames

185

Most venerable, who thrice twenty springs

Have seen returning : and let those oppress

By

Ver. 179. *Fill'd with gold, &c.*] It is plain from hence, that these sacred *Δισκoi*, or canisters, were filled with gold, as the *Calathus* or basket was filled according to the poet, *Spoliis agrestibus, with the spoils and fruits of the field* : these confessedly contained the mysteries, and indeed we have different accounts of their contents : but from what our author says, all here seems plain enough ; and, decyphered, these ceremonies say no more than this, “ That as *Ceres* was the giver of corn and increase, so from thence proceeded the riches and wealth of man.” It is remarkable that a *Δισκος*, a sacred *Cista*, Canister, or whatever you chuse to call it, was used also in the ceremonies of *Bacchus*, which was surrounded with ivy, and drawn by a serpent, as is seen on some antient coins : nay, this *Cista* or *Vannus* was common both to *Bacchus* and *Ceres*, *Liber* and *Liberæ*, as *Spachheim* observes. Moreover, the sixth day of the *Eleusinian* mysteries was called *Ιακχος*, *Iacchus* or *Bacchus*, from *Iacchus* the son of *Jupiter* and *Ceres*, who ac-

companied the Goddess in her search after *Proserpine*, with a torch in his hand : whence his statue always held a torch. How plain is all this mystery, when referred to nature, the *Sun* being ever the attendant of *Ceres*, the *Moon*, in her search after *Proserpine*, the vegetative part of nature ? Archbishop *Potter*, in confirmation of this, vol. 1. p. 391. speaking of the officers used in the *Eleusinian* mysteries, says, “ The *Hierophantes* had three assistants, the first of which was called from his office *Δαδελχος*, i. e. torch bearer, and to him it was permitted to marry. The second was called *Κρυξ*, of whose office I have already given an account. The third ministered at the altar, and was for that reason named *Ο επι τω βωμω*. *Hierophantes* is said to have been a type of the great Creator of all things. *Δαδελχος*, of the *Sun*. *Κρυξ*, of *Mercury* ; and *Ο επι τω βωμω*, of the *Moon*.” — So that however just this may be, which I don't undertake to defend, yet we plainly see, they universally referred these things to nature.

By weight of years, by pregnancy or pangs  
 Of soon-approaching child-birth, but attend  
 Far as their feeble knees permit : on such 190  
 CERES as richly will her blessings pour,  
 As if they reach'd her temple ! Goddess hail,  
 In concord and prosperity preserve  
 This state : and from the fertile fields return  
 Maturest plenty. Feed our flocks and herds ; 195  
 Bring forth the corn, and happy harvests give ;  
 And peace, fair peace support, that the glad hand  
 Who sow'd may reap his labour's happy fruit.

ON

Ver. 197. *And peace, &c.*] *Ceres* is no Goddess without *peace*, war levels all her productions, her gifts then are destroyed, and she ceases to bless mankind. So that no wonder the poet prays to such a Goddess for peace : It is observable that *Bacchus* too, or the *Sun* under this character, is applied to by the heathens for *peace* : nay, and is said to *love* it.

Φίλει δ' ἀλβιδοτέραν Εἰρήνην, καροτρόφον Θείαν.

He loves *wealth-giving Peace*, a Goddess the nourisher of men, says *Euripides* : and on some antient coins we find *Peace* herself represented with the *insignia* of *Ceres*, with ears of corn round her head, in her breast, and hand : to which *Tibullus* doubtless alludes, when he says,  
*At nobis pax alma veni, spicamque teneto.*

Lib. 1. El. 10.

See *Spanheim's* note. It hath been well observed, that the words following in our author, *that the glad hand, &c.* are agreeable to Scripture, and many profane writers. " They shall

build houses and inhabit them : and they shall plant vineyards and eat the fruit of them, *Isai.* lxxv. 2. Comp. *Amos* ix. 14. and *Ezekiel* xxxiv. 26.

*Impius hæc tamen culta, &c.*

Says *Virgil* in his first *Eclogue*.

Did we for these barbarians plant and sow,  
 On these, on these our happy fields be-  
 flow ?

Good heav'n, what dire effects from civil  
 discord flow !

DRYDEN.

Here are the reasons why the poet begs the Goddess to give peace ;

*Pace Ceres læta est : & vos orate coloni  
 Perpetuam pacem, pacificumque ducem.*

OVID. Fast. lib. 4.

Of this we shall see more in the *Orphic* hymn to *Ceres*.

ON me propitious smile, queen thrice ador'd,  
Great empress, of all female pow'rs supreme!

200

Ver. 199. *On me, &c.*) *Callimachus* concludes his hymns with a prayer to the Goddess *Ceres* for himself, *ἰλαθι μοι, be propitious to me; have mercy on me. ἰλασθητι μοι, &c.* words of the publican's prayer in *Luke* xviii. 13. and this phrase *ἰλαθι μοι*, was very common with the heathens. The poet honours his Goddess with very high appellations,

Τριλ' ἰσε, μέγα κρείσσει θεῶν.

*Thrice adored, great queen of the Goddesses:* which expression *Spanheim* thinks means no more than great queen of the number of the Goddesses: by a like manner of speaking with *ἀειγυνίων, sancta dearum, &c.* and yet he produces a remarkable passage from *Euripides*, where the poet calls her, *Θεῶν ἀπαντῶν ἀνάσσα*, Goddess the queen of all; with remarkable similitude to our author. Hence she is always *Μήτηρ, mother, ἡνὶ πάντων, Ceres the mother of all*, as in the

*Orphic* hymn to her, to which I refer the reader; observing lastly, that she was called *τριλ' ἰσε*, thrice adored, *quæ ter vocata audis* (says *Horace*) in reference to that threefold power of which I spoke, note 10. Hence in ode 22. lib. 3. *Horace* calls her *Diva triformis*, and *Virgil*,

*Tergeminamque Hecaten, tria virginis ora  
Dianæ.*

Hence the old epigram,

*Terret, lustrat, agit, Proserpina, Luna, Diana,  
Ina, suprema, feras: sceptro, fulgore, sagittâ.*

No wonder *Callimachus*, upon this view, calls her *μέγα κρείσσει θεῶν*, great queen of the Goddesses; since into this power, as it seems, well nigh all the other Goddesses may be resolved, who are only parts and attributes of this great triform *Diana*.

*End of the Hymns of CALLIMACHUS.*

S E L E C T   E P I G R A M S

A N D   T H E

C O M A B E R E N I C E S

O F

C A L L I M A C H U S.

T H E

E N C O M I U M of P T O L E M Y by T H E O C R I T U S,

A N D

S i x   H Y M N S   of   O R P H E U S

T O

J U P I T E R

J U N O

A P O L L O



D I A N A

P A L L A S

C E R E S.





# S E L E C T

## E P I G R A M S.

### I.

FOR counsel sage to Pittacus the wise  
 With doubts perplext an am'rous youth applies :  
 " Dread fire, two virgins covet my embrace,  
 " The first my equal both in wealth and race :  
 " In each superior shines the second fair :  
 " Which shall I wed—where fix, oh tell me, where ?"  
 He spoke ; the sage, his footsteps faithful friend  
 Uprearing, cry'd, " Lo those thy doubts will end,

" Take

*Select Epigrams, &c.]* I have given the reader a few of our author's Epigrams, as they are excellent in their kind, and as a specimen of the simplicity of the *Greek Epigram* : which we are to remember in its first original intent was no more than *επιγραφή*, an *inscription*, "*De historia Epigrammatis & origine tum rei tum vocis, hæc accepimus, consueſſe antiquos statuis Decurum & horum inscriptiones quajdam breues insculpere, quæ επιγραφæ & επιγραμματα nominabantur, &c.*" Thus Dr. Trapp, in his *Prælect. Poeticæ*,

*Prælect. 12ma* ; where the reader will find a complete dissertation on the subject. The word *Epigram*, and the species of poetry going under that name, rendered it necessary to observe this, at the entrance of these little poems of our author, which *moderns* would rather call *inscriptions*, than *epigrammatical*. There is a remarkable passage quoted by Madam Dacier from the scholiast upon *Æschylus*, which would almost incline one to believe, that this first Epigram of our author's was founded on a real story. The

“ Take their advice—” and pointed to the throng  
 That urg’d the spinning top with smacking thong :  
 Attentive to their words the youth drew nigh  
 And oft, “ Take one, one equal,” heard them cry :  
 Whence warn’d he fled the loftier beauty’s charms,  
 And took the equal maiden to his arms.  
 A choice like his in wisdom wou’d you make,  
 So you, my friend, to wife an equal take.

## II.

**S**A Y, honest Timon, now escap’d from light,  
 Which do you most abhor, or that or night ?  
 “ Man, I most hate these gloomy shades below,  
 “ And that because in them are more of you.”

## III.

reader will find it in the *Variorum* or *Grævius’s* edition of *Callimachus*. *Horace* speaks of the inequality of *Telephus* to secure his humbler *Phyllis* to himself,

*Telephum*  
*Non tuæ fortis juvenem.*

OD. II. l. 4.

*Virgil* has this elegant simile on the boyish sport mentioned in the Epigram :

*Ceu quondam, &c.*

ÆN. 7. 378.

So the gay striplings lash in eager sport  
 A top, in giddy circles, round a court :  
 In rapid rings it whirls and spins aloud,  
 Admir’d with rapture by the blooming crowd :

From ev’ry stroke flies humming o’er the  
 ground,  
 And gains new spirit as the blows go round.

PITT.

*Martial* has an Epigram (lib. 8. 12.) to the same purpose with our author :

You ask, why I refuse to wed,  
 Good friend, a very wealthy maid ?  
 Because to my own wife, d’ye see,  
 On no account I’d married be :  
 For sure, unless inferior is the fair,  
 The wife and husband never equal are.

*Callimachus* seems to advise rather more wisely than *Martial* : since, why men should marry equally, is plain and reasonable enough ; but why the wife should be *inferior*, is not easy to determine. See the *Chiliads* of *Erasmus*, p. 1146.

## III.

A SHELL, bright VENUS, wonder of the sea,  
 Fair Selenæa dedicates to thee :  
 And the first tribute, which the maid cou'd give,  
 Me, little Nautilus, dread queen, receive :  
 Who o'er the waves, when blew propitious gales,  
 With my own cable stretch'd my proper fails :  
 " My legs as oars extending on each side,  
 " Hence call'd a Polyp in my pearly pride : "

The

*Epigram III.]* For the translation of this Epigram, and the remarks upon it, I am obliged to my worthy friend, that curious antiquary, *Maurice Johnson, Esq;* "*Oppian's* description of this fish referred to by *Mr. Pope* in his *Essay on Man*,

(Learn of the little *Nautilus* to sail,  
 Spread the thin oar, and catch the driving gale)

may somewhat illustrate this Epigram.

Within a curious concave shell conceal'd  
 There lies a fish, whose wond'rous form reveal'd,

The Polyp much resembleth ; rightly he's  
 A sailor call'd, by such as use the seas :  
 Residing on the sand at bottom there,  
 Yet rising sometimes to the open air :  
 Seeking the surface quick reverts his shell,  
 Left wat'ry weight his energy repel ;  
 But soon as, *Amphitrite*, he can gain  
 The wave superior in thy noisy main,  
 Instant he turns himself and swims no more,  
 But seems as sailing wafted towards the shore :  
 Stretches his limbs, like tackling some apples,  
 With some the stream like busy oars he plies :

Expands his membranes as a gath'ring sail,  
 (So spread our oars, and so we catch the gale)  
 The Sun thro' thinner medium views more fair.  
 And for variety takes fresher air.  
 But if o'er head the hov'ring osprey fly,  
 Or other danger threaten, e'er too nigh  
 The wary nautil strait with prudent speed,  
 Draws in his tackle, weightier drops succeed,  
 And filling save secure the subtle fish,  
 Him sinking downward to his deep abyss :  
 Hence were we told in hollow barks to sail,  
 And learn to spread the oars, and catch the gale."

*Mr. Johnson* refers to *Dr. Grew*, in his catalogue of the Royal Society's *Museum*, and to *Androvandus*, as an author, on this most curious article.

The subject of this Epigram, we are to observe, is the dedication of a *Nautilus* taken in the island *Cos* by *Selenæa*, daughter of *Polus*, a nobleman of *Smyrna*, to *Pompeia*, that is, *Arſinoë*, the mother of *Berenice*, who had divine honours paid to her, and was called *Venus*, *Zephyritis*, *Cypris*, &c. See *Class. Dictionary*, &c. *Lucomium* of *Ptolemy*.

The cabinet of Arfinoë to adorn  
 I to the Coan coast at length was borne.  
 No more for me to skim the silent flood,  
 O'er thy calm offspring, gentle Halcyon, brood :  
 But be that grace for Clinias' daughter found ;  
 The maid is worthy, and from Smyrna bound.

## IV.

**A** YOUTH, who thought his father's wife  
 Had lost her malice with her life,  
 Officious with a chaplet grac'd  
 The statue on her tomb-stone plac'd :  
 When, sudden falling on his head,  
 With the dire blow it struck him dead :  
 Be warn'd from hence, each foster-son,  
 Your step-dame's sepulchre to shun.

## V.

**I** N sacred sleep here virtuous Saon lies ;  
 'Tis ever wrong to say a good man dies.

## VI.

*Epigram IV.] For the translation of this Epigram I am obliged to my ingenious friend Mr. Dunccombe of Bennet in Cambridge ; to whom the ladies are much indebted for his poem, greatly to their honour, of the Feminead.*

VI.

WHAT mortal of the morrow can be sure,  
 So frail is man, and life so insecure ?  
 But yesterday we saw our living friend ;  
 And on the morrow to the grave attend :  
 A heavier loss hath never parent known,  
 For never parent had a better son.

VII.

WOULD God, no ships had ever cross'd the sea,  
 Then, Sopolis, we had not wept for thee :  
 Then no wild waves had tost thy breathless frame,  
 Nor we on empty tombs engrav'd thy name.

VIII.

*Epigram VII. Would God, &c.] Horace greatly admires the hardiness of the man, who first put out to sea : his lines may give life to our author :*

*Ille robur & as triplex, &c.*

L. 1. OD. 3.

Sure he who first the passage try'd,  
 In harden'd oak his heart did hide,  
 And ribs of iron arm'd his side.  
 Or his at least, in hollow wood  
 Who tempted first the briny flood ;  
 Nor fear'd the winds contending roar,  
 Nor billows beating on the shore ;

}

Nor *Hyades* portending rain,  
 Nor all the tyrants of the main.  
 What form of death could him affright,  
 Who unconcern'd, with steadfast sight,  
 Cou'd view the furies mounting steep,  
 And monsters rolling in the deep :  
 Could thro' the ranks of ruin go,  
 With storms above, and rocks below ?  
 In vain did nature's wife command  
 Divide the waters from the land,  
 If daring ships and men prophane  
 Invade th' inviolable main,  
 Th' eternal fences overleap  
 And pass at will the boundless deep.

DRYDEN.

## VIII.

**W**HOE'ER thou art, that to this tomb draw nigh,  
 Know, here interr'd the son and fire I lie  
 Of a CALLIMACHUS : illustrious name,  
 By each ennobled, and renown'd in fame :  
 The fire was glorious 'midst the warlike throng,  
 The son superior to all envy fung :  
 Nor is it strange, for whom the Nine behold,  
 When young with favour, they regard when old.

## IX.

**O**H Sun, said fam'd Cleombrotus, adieu,  
 And from the rock himself triumphant threw :  
 Not courting death, by burd'ning ills oppress'd,  
 But reading Plato, his enlarged breast  
 Long'd to partake his soul's immortal rest.

## X.

**T**O Violanta constant love  
 Fond Callignotus fighting swore :  
 He vow'd that none his heart shou'd move,  
 His heart, that ne'er shou'd vary more.

He

He swore indeed : but oaths, they say,  
 Which languishing young lovers swear,  
 To heav'n did never make their way,  
 Cou'd never reach immortal ear !  
 For now he burns with other fires,  
 And wretched Violanta scorns,  
 Who, while new love his heart inspires,  
 Unnoted quite complains and mourns.

XI.

**S**HORT was the time on thee, O earth, I spent,  
 With little blest, and yet with that content :  
 Friend to no crimes, to no good man a foe,  
 I come : nor you, ye pow'rs, that rule below,  
 If sanction ever to a crime I gave,  
 Be just ; nor, earth, lie light upon my grave.

XII.

**E**PICEDDES, defying frosts and snows,  
 Hunts o'er the mountains and his game pursues :

But

*Epigram X. He swore, &c.] So Tibullus says,*

*Perjuria ridet amantum*

*Juppiter, & ventos irrita ferre jubet.*

*Jove laughs at lovers perjuries,*

*And gives them to the winds.*

*Epigram XII.] Horace, in his first Ode,*  
*speaks of this particular ;*

*The hunter does his ease forego,*

*And lies abroad in frost and snow,*

*Unmindful of his tender wife,*

*And all the soft delights of life, &c.*

*See Horace's Odes, &c. by eminent hands. Poets*  
*and lovers all agree, that The fruit that will fall*  
*without shaking, is by far too mellow.*

But give him, what you will, already slain,  
 The game he scorns, and sends it back again :  
 Such is my love : I court the fair that flies,  
 But easy conquests with proud scorn despise.

## XIII.

**C**ALLIMACHUS takes up this part of earth,  
 A man, much fam'd for poesy and mirth.

## XIV.

**T**HE Lyctian warrior, Goddess, gives to you  
 His empty quiver and his useless bow ;  
 His arrows he hath given to the foe !

## XV.

**H**ALF of my life I yet possess,  
 The other half is flown :

To love or death—I cannot guess,  
 But certainly, it's gone.

Ah

*Epigram 15.] Q. Catullus, an old Latin poet, hath elegantly imitated (I might say, translated) this little poem of our author's ;*

*Aufugit mi animus, credo, ut solet, ad Theotimum*

*Devenit ; sic est ; per se gium illud habet.*

*Quid si non interdixem ne illum fugitivum*

*Mitteret ad se intro ; sed magis ejiceret ?*

*Ille mi quo situm. Verumne ipsi teneamur*

*Formido. Quid ago ? Da Venus consilium.*

I doubt not, but the *English* reader will readily pardon my applying these love stories to the ladies, rather than boys, as in the original, in the love of whom we surely can see nothing but what is shocking, detestable, diabolical : and must with sorrow behold the gross state of the heathens, who could think such a practice so honourable as to be renowned in song !



Ah me, I fear to that lov'd maid

The fugitive draws nigh,

From whom so frequently I bade

The flutt'ring fool to fly :

For well alas—too well I know,

What usage there 'twill prove :

In scorn return'd, beset with woe,

And murder'd half with love !

XVI.

**W**HEN Archestrata, beauteous fair,  
First rose upon my sight ;

I saw no mighty charms in her,

And thought her beauty light :

I said—(and troth I thought it true,

When Nemesis, quite raging,

Observ'd my words, and book'd them too)

“ She was not so engaging.”

But quick in vengeance of my scorn,

A sudden change I prove :

And as again I gaze, I burn,

And all my foul is love !

A a

Shall

Shall I for this affront appease

The maid or Deity ?

Ah, fair one, thee cou'd I but please,

What's Nemesis to me ?

XVII.

ON BERENICE the wife of PTOLEMY.

**F**OUR are the Graces, with the former three  
Another lately has obtain'd a place :

In all things blest, bright Berenice, thee,

Without whose charms the Graces have no grace.

XVIII.

**W**HOE'ER thou art that on the desert shores,  
Leontichus has found, he lays to rest ;

While his own life of peril he deplores,

With sweet repose, oh never, never blest :

Condemn'd to travel o'er the watry plain,

And, like the corm'rant, rove about the main.

C O M A

*Epigram XVII.] There is an Epigram in the Anthologia, exactly similar to this ;*

As χαριτες τρεις εισι' συ δη μια ταις τρισι κειναις  
Γενηθης, εν' εχουσι' αι χαριτες χαριτα.

*Epigram XVIII.] For a pleasing commentary on this, read the beautiful 28th Ode of the 1st book of Horace.*

# COMA BERENICES:

OR,

## The LOCK of BERENICE.

——— *The tresses Ægypt's princess wore,  
Which sweet Callimachus so sung before.*

PARNELL.

**H**E, who with curious and enlarged eye  
Survey'd the splendid glories of the sky ;  
Who found how stars to rise and setting run,  
How shades obscure the brightness of the Sun :  
At certain times how certain stars decay ;  
And how soft love from her ærial way

5

Wheels

*Coma Berenices, &c.*] The original *Greek* of this poem is lost, and what we now have is only a translation of it in *Latin* by *Catullus*: it is generally esteemed very excellent, its politeness and elegance being much admired. *Vossius* says, *Fix elegantius carmen Romano sermone scriptum*. Dr. Bentley has collected what remains of the *Greek*, which the learned reader will find, vol. I. p. 434. of *Grævius* his edition of our author. There are very many critical enquiries concerning the *Latin* version, which I do not think myself obliged to consider: as my intention is only to give the reader a translation, as near the sense as we can be supposed to come: Critics will find room enough to exert their faculties and

display their acumen by consulting *Vossius*, who hath given an edition of *Catullus*: after considering their several remarks, I have endeavoured to express what appeared to me the author's true meaning.

Ver. 6. *From her ærial, &c.*] *Gyro ærio*—“ We may learn from hence (says a learned friend) that the ancients, contrary to the opinion of modern philosophers, imagined that the air was extended thro' the celestial regions, as far as, or perhaps beyond the fixed stars. Thus *Horace* *ærias tentasse domos, &c.* See also *Tully de Nat. Deorum*, lib. 2. Perhaps this notion might be founded on the original revelation. *Vid Gen. i. 17. and Mar. ver. 6.*

Wheels gentle Trivia, in her nightly charms,

To stolen pleasures and Endymion's arms :

ME, that fame Conon, in the skies survey'd

The shining Lock from Berenice's head :

10

Which fond she promis'd to the pow'rs above,

What time, her hands uprais'd, with heav'n she strove,

For her dear king, just happy in her love,

To battles hurried, and severer fights,

From softer wars, and hymeneal rites.

15

Is VENUS, then, to other loves so true,

To virgins only, and to brides a foe :

And feign'd or real are those sighs and tears,

Which damp the parent's bliss with tender fears ?

Which, when approaching to the nuptial bed,

20

The blushing virgins in abundance shed ?

In

Ver. 12. *Her hands uprais'd, &c.*] *Proten-  
dens brachia.*—Upon which the same ingenious  
friend remarks, “ This part of religious wor-  
ship, though so often mentioned by the heathen  
writers, is generally quite overlooked by com-  
mentators, or but lamely accounted for. *The  
origin* of it seems to be this. The hand is, no  
doubt, a very proper emblem of *power* in gene-  
ral. Hence the hand in Scripture is frequently  
ascribed to God as well as the eye and ear ;  
hence *ἐντεχνησεν*, and such words derived from *χρησ*,  
are used in *Greek* for all attempts bodily and  
mental, and hence *manus* in *Latin* for power  
and force of any sort. See *Littleton's Dictionary*.  
When therefore the heathens lifted up their

hands, as an act of religious worship, which was  
generally performed (as in the passage before  
us) when they prayed for *deliverance* from dan-  
ger or adversity, they did by that *emblematical*  
action express their belief that their Gods had  
*power* to deliver them, or that they had no  
power to help themselves but what was *derived*  
from them. Thus *Æneas* in a storm is de-  
scribed by *Virgil*, *duplices tendens ad fidera pal-  
mas*. The *reason* why they held their hands  
*upwards* rather than downwards, or in any other  
particular posture, was, because the heathens  
universally worshipped either the *heavens* them-  
selves, or *some intelligencies resident therein*.

In troth those tears by no means are sincere :  
 And those soft sighs, the sighs of hope, not fear :  
 So taught experience, when I heard my queen,  
 True virgin-like, in tim'rous sort complain :  
 When furious rush'd the bridegroom to her arms,  
 Love's war to wage, and spoil her virgin charms.

25

BUT you, whate'er your maiden sighs might say,  
 Sincerely wept your husband torn away :  
 And on your lonely pillow truly shed  
 A flood of sorrow for your lover fled :  
 What anxious fondness then your bosom prov'd,  
 How much you languish'd, and how much you lov'd !  
 Where then, my queen, was all that courage shown,  
 Which Berenice from a child had shown ?  
 And quite forgot was that illustrious deed,  
 By which you mounted the imperial bed :

30

35

Greater

Ver. 22. *In troth, &c.*] Similar hereto is what our soft poet *Roxe* delivers in his *Fair Penitent*.

The virgin bride who swoons with deadly fear,  
 To see the end of all her wishes near :  
 When blushing from the sight, and publick  
 eyes,  
 To the kind covert of the night she flies :  
 With equal fire to meet the bridegroom moves,  
 Melts in his arms and with a loose she loves.

Ver. 36. *That illustrious deed, &c.*] The act of courage, and the *bonum facinus* here alluded to, is thus recorded by *Hyginus*, in *Poetica Astronomica*, c. 24. "There are other seven stars at the tail of the lion placed in a triangle, which *Conon*, a mathematician of *Samos*, and *Callimachus* the poet call the *Lock of Berenice*; for when *Ptolemy* married *Berenice*, his sister, the daughter of *Ptolemy* and *Arfinoe*, a few days after their nuptials he was called to war in *Asia*, upon which *Berenice* vowed, that if he should

return

Greater than which no female ever dar'd,  
As meed more happy never female shar'd?

BUT when about to part, what words you spoke, 40  
From your soft lips what love enamour'd broke?  
How oft you fighting told your doubts and fears,  
And dew'd his hands with kisses and with tears?  
What God cou'd change you thus? or was it hence,  
That with each other lovers ill dispense? 45  
'Twas then you made a solemn vow to heav'n,  
" Shou'd to your arms your prince again be giv'n,  
" That I lov'd Lock, with blood of goats, shou'd prove  
" A willing present to the pow'rs above."  
They heard your vow, and quickly to your arms 50  
Restor'd your hero with encrease of charms,  
His cheeks fresh flush'd with victory's bright glow,  
And Asia's laurels verdant on his brow!

For

return victorious, she would cut off *this lock*: which happening agreeable to her vow, she placed the condemned lock in the temple of *Venus Arfnoë Zephyritis*: which the next day was not to be found. Hereupon *Conon* the mathematician designing to get into the king's good graces, said, that the *lock* was seen placed among the stars, and accordingly shewed these seven stars, which he pretended to be the *lock*. Some, with *Callimachus*, have said, that this

*Berenice* was used to breed horses, and send them to the *Olympic* games. They moreover add, that *Ptolemy*, the father of *Berenice*, being terrified by the multitude of his enemies, sought safety by flight: upon which his daughter, as she was often used, leaped upon an horse, marshalled the forces, killed very many of the enemy, and put the rest to flight. for which action *Callimachus* here calls her of *good* courage and magnanimity."

For this your vow discharging, 'midst the host  
Of heav'n, I gain'd an honourable post !

55

FROM your dear head unwilling I withdrew,  
Unwilling—fwear I by that head and you :  
Who swears in vain shall dreadful vengeance feel ;—  
But what, what's equal to all-conqu'ring steel !  
By that o'erthrown, the mightiest mountain lay,  
O'er which bright Sol directs his fiery way :  
By that great Athos felt the rushing flood  
Bear thro' its parted sides the Persian crowd :  
And when sharp steel can such dread force subdue,  
Ah, what can Lady's Locks defenceless do ?  
Perish, good God, dire steel's destructive race ;  
And him, who first dare earth's dark bowels trace,  
So fell a mischief from its seat to bring,  
And handle such a hard death-doing thing !

60

65

As

Ver. 59. *But what, &c.*] Mr. *Pope*, in his *Rape of the Lock*, has the following lines, *Cant.* iii. v. 171.

What time wou'd spare, from steel receives  
its date,  
And monuments like men submit to fate :  
Steel cou'd the labour of the Gods destroy,  
And strike to dust th' imperial tow'rs of *Troy*.

Steel cou'd the works of mortal pride con-  
found,  
And hew triumphal arches to the ground !  
What wonder then, fair nymph, thy hairs  
should feel  
The conqu'ring force of unresisted steel ?

In the 61st line I follow Dr. *Bentley's* interpretation, which appears indisputably right.

As my hard hap, from my companions torn, 70  
 My sister Locks in friendly sorrow mourn,  
 Flutt'ring his airy pinions thro' the skies,  
 Adown the gently-breathing Zephyr flies :  
 (The gentle Zephyr from great Memnon springs,  
 And bears Arfinoë's mandates on his wings : 75  
 He took and bore me thro' the realms of air,  
 To the chaste bosom of that virtuous fair,  
 Whom VENUS liccns'd her own name to bear. }  
 For such was Zephyritis' kind intent,  
 When thus her winged messenger she sent, 80  
 To those sweet shores, where once delighted rov'd  
 Her beauteous daughter with the nymphs she lov'd :  
 That not amidst the starry track alone  
 Shou'd brightly glitter Ariadne's crown :  
 But that we too, the heav'n-devoted hair, 85  
 With golden lustre might adorn the air.  
 From ocean wet, by her kind aid I rise  
 To the great temple of the Gods, the skies, And

Ver. 74. *Arfinoë*, &c.] See Epigram 3d. and the Encomium of *Pto'emy*.

Ver. 86. *From Ocean wet*, &c.] As departed souls before they could arrive at the *Elysian*

*Fields*. or celestial mansions, were supposed to pass through the ocean, so *Callimachus* feigns the *Lock of Berenice* to have been carried to the heavens wet with the ocean's waters. *Vossius*.



And by her guidance to my place repair,

Amidst the stars to shine a fellow star.

90

Just by the Virgin and the Lion plac'd

I lead the slow Bootes to the west,

Who tardy rolls along his lab'ring wain,

And scarce, tho' late, slow sinks into the main.

BUT tho' such honour and such place is mine,

95

Tho' nightly prest by Gods and feet divine :

'To hoary Tethys tho' with light restor'd,

These—let me speak,—and truth defend the word :

Thou too, Rhamnusian virgin, pard'ning hear,

For I must speak ; since neither force nor fear

Can make me cover what I so revere :

Not tho' enrag'd the pow'rs on high shou'd rise,

Revenging tear and hurl me from the skies !

All these—bear no proportion to the pain

Of fatal final absence from my queen.

105

With whom while yet an unexperienc'd maid,

I shar'd such unguents, on her lovely head !

HASTE, happy maids, whom Hymen's bonds have join'd,

To the dear choice and partner of your mind,

In box of alabaſter grateful bear

110

The pleaſing gifts to BERENICE's hair :

Before your trembling hands withdraw the veſt  
From the ſoft beauties of your throbbing breaſt.

Such gifts alone let chaſter matrons pay ;

But be th'adultreſs and impure away :

115

Their impious preſents let the duſt receive,  
I ſcorn the wretches, and each boon they give !

But you, ye virtuous, as with duteous care

Your queen you honour, and her Lock revere,

Concord and peace ſhall ever ſmile around,

120

And all your days with faithful love be crown'd !

You too, my queen, when VENUS ſhall demand,  
On ſolemn feaſts due off'rings from your hand ;

When, lifting up to heav'n your pious eyes,

Bright on your view your once lov'd Lock ſhall riſe ;

125

Then let ſweet unguents your regard expreſs,

And with large gifts, as you eſteem me, bleſs !

Ah, why, amidſt the ſtars muſt I remain ?

Wou'd God, I grew on thy dear head again !

Take

Take heav'n who wou'd, were that wish'd pleasure mine, 130  
Orion's self might next Hydrochous shine !

Ver. 131. *Orion's*, &c.] " I wish, saith the *Lock*, I might be restored again to the head, whence I was taken ; *Orion* then for me might be next *Hydrochous*, although now so remote from each other ; and I cared not, if the whole order and situation of the heavens were inverted, so be I were restored to my former place. *Orion* is joined with *Hydrochous* very properly, since the one is esteemed no less rainy than the other ; as much as to say, that regarding not the heaven, this *Lock* could very readily permit, that the two most watry constellations should be joined together, that all things might again perish in a deluge, if it could only be reunited to its beloved head. *Ioffius*.

I give Mr. *Pope's* conclusion of his *Rape of the Lock*, as an agreeable illustration of our poet :

But trust the Muse, she saw \* it upwards  
rise,  
Tho' mark'd by none but quick poetic eyes :  
(So *Rome's* great founder to the heav'ns with-  
drew,  
To *Proculus* alone confess'd in view.)  
A sudden star it shot thro' liquid air,

And drew behind a radiant trail of hair.  
Not *Berenice's Lock's* first rose so bright,  
The heav'ns bespangling with dishevell'd light.  
The Sylphs behold it kindling as it flies,  
And pleas'd pursue its progress thro' the skies:  
This the *Beau-monde* shall from the mall  
survey,  
And hail with music its propitious ray :  
This the blest lover shall for *Venus* take,  
And send up vows from *Rosamonda's* lake :  
This *Partridge* soon shall view in cloudless  
skies,  
When next he looks thro' *Galileo's* eyes :  
And hence th' egregious wizard shall foredoom,  
The fate of *Louis*, and the fall of *Rome*.  
Then cease, bright nymph ! to mourn thy  
ravish'd hair,  
Which adds new glory to the shining sphere !  
Not all the tresses that fair head can boast,  
Shall draw such envy as the *Lock* you lost.  
For, after all the murders of your eye,  
When, after millions slain, yourself shall die :  
When those fair Suns shall set, as set they must,  
And all those tresses shall be laid in dust,  
This *Lock* the *Muse* shall consecrate to fame,  
And midst the stars inscribe *Belinda's* name.

\* The *Lock*.

T H E  
E N C O M I U M of P T O L E M Y,

B E I N G T H E

XVII Idyllium of T H E O C R I T U S.

**W**ITH JOVE begin, and end the song with JOVE,  
Ye Muses, wou'd ye of immortals sing  
The best, the greatest: if of mortals, first,  
And midst, and last, let PTOLEMY adorn  
The sacred song; for he of men is noblest.

5

Heroes,

*The Encomium, &c.*] The following piece is as remarkable an instance, as can well be produced, of the amazing lengths to which flattery and adulation may carry men. We see the father, mother, and their son also, by the address of our poet, enrolled amongst the Gods: but to say the truth, the whole blame must not be thrown upon *Theocritus*, since this *deifying* of these venerable *personages* was a publick act: and as such, gives us as good a picture of *natural religion* as can be desired, shewing in very glaring colours, what were its effects and power even amongst the most polite and civilized people!

Ver. 4. *Him first, &c.*] *Milton*, in his most

beautiful hymn, *Par. Lost*, b. 4. ver. 165, has imitated and greatly improved our poet:

On earth join all the creatures to extol  
Him first, him last, him midst, and *without*  
*end!*

and I cannot but recommend the conclusion of that hymn; a comparison of which, with all that ever heathen poet wrote in the same way, will shew the manifest superiority of the *British Bard*:

Hail *universal Lord*, be bounteous still,  
*To give us only good*: and if the night  
Have gather'd ought of evil, or conceal'd,  
Disperse it, as now light dispels the dark.

Heroes, of race immortal, erst obtain'd  
 Wife bards, their glorious actions to record :  
 But thou, my Muse, for well thou know'st to sing,  
 Shalt hymn illustrious PTOLEMY : and hymns  
 Are of the Gods themselves the honour'd meed. 10  
 To Ida's top approach'd with forests clad,  
 Amidst such plenty hesitating looks  
 The woodman round, where first to fix the blow :  
 So, where shall I begin? Ten thousand themes  
 Of praise at hand to crowd th' applauding verse, 15  
 Wherewith the Gods have crown'd the best of kings,  
 Ev'n from his ancestors ! Like LAGIDES,  
 Those mighty plans, which other mind than his  
 Cou'd ne'er have form'd, where other cou'd be found  
 Nobly to execute? Him the fire of Gods 20  
 Hath equal'd with th' immortals, and in heav'n  
 A golden dome bestow'd : near which the wife

And

Ver. 11. *To Ida's, &c.*] In an *elegy* on the death of the *Prince of Wales*, I alluded to this beautiful simile,

In deep suspense such solemn scenes around  
 I stand, where first to touch the lyre of woe :  
 As leaning on his ax, where trees abound,  
 The woodman doubts where first to fix the  
 blow.

Ver. 22. *The wife, &c.*] I read in this place *αιολομητας*, with *Heinsius* and *Casaubon*. *Horace* pays the same court and adulation to *Augustus*, whom he makes an *affessor* with the Gods, and a partaker of their jovial banquets ; which *Theocritus* tells us, his hero's father *Ptolemy*, as well as that great *destroyer Alexander*, were;

*Hæc*

And dread destroyer of the Persian race  
 Holds social habitation : opposite  
 Of firmest adamant compact, the dome 25  
 Of fam'd Alcides stands : he, as he shares  
 With heav'n's blest habitants the joyous banquet,  
 Triumphs his great descendants to behold  
 From mortal coil set free, by Jove's high gift  
 Drawing ætherial air, and Gods like him : 30  
 For from Alcides both descend : and hence  
 When fatiated with nectar's od'rous juice,  
 Their father to fair Hebe's bed retires,  
 This takes his bow and quiver ; that, his club,  
 Rugged with pointed knots ; and these they bear 35  
 Before their fire, conducting Jove's great son  
 To his immortal wife's ambrosial bed.  
 How bright above the wisest of her sex  
 Illustrious Berenice shone : the pride  
 And glory of her parents ! VENUS' self, 40  
 With

*Hæc arte, &c.*

B. 3. Od. 3.

Such were the godlike arts that led  
 Bright *Pollux* to the blest abodes :  
 Such did for great *Alcides* plead,  
 And gain'd a place among the Gods :

3

Where now *Augustus* mix'd with heroes lies,  
 And to his lips the nectar bowl applies :  
 His ruby lips the purple tincture show,  
 And with *immortal* stains divinely glow !

DRYDEN'S *Miscell.*

With her own soft and rosy fingers fill'd  
 Her odorif'rous snowy breast with love!  
 And hence 'tis said, no woman ever pleas'd,  
 Her raptur'd husband, as this beauteous bride  
 Her royal PTOLEMY: and, blest in love, 45  
 With more than equal fondness she returns  
 His tenderest affection: to his sons  
 Hence in full confidence the prince resigns  
 The weight of cares and kingdoms, and retires  
 With love transported to her arms of love. 50  
 Ere on forbidden joys rove the wild thoughts  
 Of faithless wives, by no affection bound:  
 Num'rous their progeny, but none can shew  
 The face and features of the hapless fire!

Fair

Ver. 50. *With love, &c.*] Let us hear *Milton's* most beautiful description of *conjugal* love, which may be perhaps the best commentary on our author:

Hail wedded love, mysterious law, true source  
 Of human off-spring, sole propriety  
 In paradise, of all things common else.  
 By thee adult'rous lust was driv'n from man,  
 Among the bestial herds to range: by thee  
 Founded in reason, loyal, just and pure,  
 Relations dear, and all the charities  
 Of father, son, and brother first were known.  
 Far be't, that I shou'd write thee sin or blame,  
 Or think thee unbecoming holiest place,  
 Perpetual fountain of domestic sweets,  
 Whose bed is undefil'd and chaste pronounc'd,

Present or past as saints and patriarchs us'd!  
 Here love his golden shafts employs, here lights  
 His constant lamp, and waves his purple wings,  
 Reigns here and revels: not in the bought smile  
 Of harlots, loveless, joyless, undeard,  
 Casual fruition: nor in court amours,  
 Mix'd dance, or wanton mask or midnight  
 ball,  
 Or serenade which the starv'd lover sings  
 To his proud fair, best quitted with disdain.  
 These lull'd by nightingales embracing slept,  
 And on their naked limbs the flow'ry roof  
 Show'r'd roses, which the morn repair'd. Sleep  
 on,  
 Blest pair! and oh, yet happiest, if ye seek  
 No happier fate, and know to know no more!

PAR. LOST. b. 4. ver. 750.

Fair VENUS, all-excelling, beauty's queen, 55  
 She was thy care : and 'twas from thee alone,  
 That Berenice pass'd not o'er the flood  
 Of baneful Acheron : her the Goddess caught,  
 Or ere sh' approach'd the stream, where gloomy stands  
 The melancholy porter of the dead : 60  
 And in her temple placing, to partake  
 Her own high honours gave : to mortals kind,  
 Hence breathes she gentle loves, and pleasing cares  
 Thro' each glad votary's enamour'd breast.

To mighty Tydeus fair Deipale 65  
 Great Diomed, dread thunderbolt of war,  
 Brought forth : to Peleus beauteous Thetis gave  
 Warlike Achilles : but to PTOLEMY  
 A PTOLEMY, illustrious as his fire,  
 Fair Berenice bore : the new-born babe 70  
 From his glad mother favour'd Cos receiv'd :  
 For there the queen Lucina's aid invok'd :  
 Benign the Goddess came, and o'er her limbs  
 Diffus'd a soft insensibility :

And

Ver. 71. *Cos*, &c.] For this whole passage, see the hymn to *Delos*, ver. 208, and following, and also ver. 359, & seqq.



And thus the son was born, so like the fire. 75

Cos saw, and all her cliffs with songs of joy

Resounded : in her arms she held the babe,

“ Be born, blest infant, she began, be born :

“ Nor with less honour dignify my isle,

“ Than her Apollo, Delos ; let the mount 80

“ Of Triopus, and neighb’ring Dorians, share

“ No less renown from thee, than from the God

“ Rhenæa, neighb’ring to his native isle.”

She spoke : on high the eagle, bird of Jove,

Thrice from the clouds resounding clapp’d his wings, 85

Auspicious omen of the thund’ring God :

Kings are the care of Jove : and whom first-born

His eye indulgent views, pre-eminence

Attends, with copious bliss : wide o’er the sea,

And wide o’er earth unbounded roams his power ! 90

ON nations numberless great Jove pours down

His fertile show’rs and full increase : but none,

Ægypt, can vie in plenteousness with thee ;

Thy rich glebe mellow’d by th’ o’erflowing Nile ;

None

Ver. 84. *Eagle*, &c.] See hymn to *Jupiter*, 124, &c. of the same hymn ; and also hymn to  
ver. 107, and note ; and for the next lines, ver. *Apollo*, ver. 41, and note.  
C c

None boasts such num'rous cities : and o'er all 95  
 Sole monarch reigns great PTOLEMY : his sway  
 O'er the Phœnicians, Syria's, Lybia's sons,  
 Arabia and the tawny Æthiop,  
 Extends : Cilicia's war-delighting race,  
 Pamphylians, Lydians, and the Carians own 100  
 His universal pow'r : the Cyclades  
 Confess the monarch : for the spacious sea  
 His warlike fleet commands ; the best that fails  
 Old Neptune's wide domain : to PTOLEMY  
 Sea, land, and barrier floods submissive bow ! 105  
 Around him troops of horse and spearmen crowd  
 Clanging their arms, a terror to the foe.  
 In opulence all monarchs he exceeds,  
 Such tributes daily to his heap immense,  
 A boundless Ocean, flow : his people ply 110

Secure

Ver. 95. *None*, &c.] There is a most awkward embarrassed description in the original, which I will subjoin, of the number of cities in *Ægypt*; but as I found it far exceeded my poetical capacity to give it any tolerable *English* drefs, I chose to take the number in the gross; and I doubt not of having the reader's free leave :

Τρεις μὲν οἱ πόλιν ἑκατονταδὲς ἐνδεδηγυται  
 Τρεις δ' ἄρα χιλιάδες τρισσὰς ἐπὶ μυριάδεσσι,  
 Δοῖαι δὲ τριάδες, μετὰ δὲ σφισιν ἐνδεκάδες τρεῖς.

The scholiast adds, Οὐ γὰρ πᾶσαι αἱ πόλεις τρισμυριαί, τρισχiliai, τριακοντα τρεις.

Ver. 102. *For the specious sea*, &c.] *Waller*, in his poem to the king on his navy, says,

Where'er thy navy spreads her canvas wings,  
 Homage to thee, and peace to all she brings,  
 The *French* and *Spaniard* when thy flags appear,

Forget their hatred, and consent to fear, &c.

See the whole poem.

Secure their occupations : Nilus' banks  
 No hostile footsteps tread ; nor warlike din  
 Disturbs the peaceful village : on the shore  
 Ne'er from their vessels leap invading foes  
 The flocks to plunder, and lay waste the plains. 115  
 Such is the influence of a prince like thee,  
 Such is the terror of thy warlike name,  
 Oh PTOLEMY ! Thou all thy father's rights  
 Art strenuous to assert : (as well beseems  
 Good kings :) and not less zealous to acquire 120  
 New glories of thy own. Not unemploy'd  
 Lies in his splendid dome the glitt'ring ore,  
 Like that on India's plain by lab'ring ants  
 Fruitless amass'd : full royally he gives  
 To the bright temples of the Gods, first fruits, 125  
 And noblest presents numberless : to kings  
 Less pow'rful and less opulent than he  
 Much he bestows, and much to friendly states ;  
 And much, much more to his illustrious friends.  
 Is there a bard, well skill'd in sacred song, 130  
 Who unrewarded from our prince descends,

And meets not favours equal to his worth ?

Munificence like this, great PTOLEMY,

Hath charm'd the Muses prophets to resound

Thy fame in song immortal : what reward 135

Than this more excellent, for pow'r and wealth

To gain the stamp of worth, and honest fame

Midst all mankind ? This, this th' Atridæ have :

When all the plunder of old Priam's house

And all their mighty wealth is lost in night, 140

And buried in oblivion's greedy grave !

OF PTOLEMY's fam'd ancestors, like him

None in their father's footsteps trod so close,

And o'er them rose so nobly : high he rear'd

The fragrant temples to his parents honour : 145

Where

Ver. 142. *Of Ptolemy's, &c.*] I have given what appears to me the true sense of this passage, agreeable to the interpretation of *Heinsius*, who seems to explain it very rightly ; the custom to which the poet alludes must be referred to, completely to understand his meaning ; It was an usual contest ; wherein the antagonist used to place his *right foot* in the left footstep of the person with whom he contended, and so with his *left foot* touch the *right foot/step*, which if he could exceed, the usual expression was, *Επιβιβηκα σου*,

*ἔπιβηκα σοι*, I have stepped over you, I am beyond you ; to this *Theocritus* alludes when he says, that *Ptolemy* trod close in his father's foot/step, and rose over them. *Στενίζομενος Καθυπερθε* what I render *close*, is *εἰς θερμα κοίτη*, yet warm in the dust, or yet new and just made, like the foot-steps of the contending parties, as observed before. For further information herein, if the reader desires it, he is referred to the notes of *Casaubon* and *Heinsius*.

Where form'd of gold and ivory he plac'd  
 'The new divinities : henceforth invok'd  
 'The guardians and protectors of mankind.  
 There on the hallow'd altars, red with blood  
 Of victims, as the mighty months roll round, 150  
 The fatted sacrifice the monarch burns,  
 He and his lov'd Arsinoë : than whom  
 No fairer woman in a happier bed  
 A greater spouse embraces : there improv'd  
 The nat'ral tye, with double warmth she loves 155  
 The brother and the husband : so the race  
 Immortal of great Rhea hold above  
 Their sacred nuptials : where the blushing maid,  
 From whose bright hands perfumes distil their sweets,  
 Ambrosial Iris decks one od'rous bed 160  
 For Jove, and Jove's lov'd sister and his wife !  
 HAIL royal PTOLEMY ! equal to the race

Of

Ver. 146. *Of gold and ivory, &c.*] See that makers, related in the 44th chapter of *Isaiah*  
 fine account of the vanity of idols, and idol- from ver. 9 to ver. 20.

Of god-born heroes, thee the Muse extols :

And what she sings, if prescient ought, shall prove

Not unacceptable to future times.

165

HAIL, and increase of virtue ask of Jove !

Ver. 163, *Thee the Muse, &c* ] These old poets seldom entertained any slender opinions of themselves; they were not wanting in pronouncing their own merits, and prophesying their own fame. Our poet gave us a specimen at the beginning, which I have put into as modest terms as was allowable; but this last is a bolder strain, and you see the poet was no false prophet. *Ovid's* boast at the end of his *Metamorphoses* is well known, as is that of his bro-

ther *Horace*, both of which defied their *God* and all his *malice*, to destroy their works, and the *monuments* more durable than brass, which they erected to their own honour and immortality. Though this may give us no unfavourable idea of the excellence of those works which have indeed so defied the *anger* and power of their *Jupiter*; nay, and even outlived *him*; yet I am afraid it will never afford us any very favourable one of the *humility* of the authors.

## SIX HYMNS of ORPHEUS

TO

JUPITER  
JUNO  
APOLLODIANA  
PALLAS  
CERES.

## GENERAL OBSERVATIONS.

**T**HAT these hymns were written by the antient poet and lawgiver *Orpheus*, is believed, I suppose, by no man of any reading: but, that they are extremely antient (if not the *most* antient remains of *Greece*) is on the other hand doubted, I imagine, by no man of learning. They shew us most clearly, what the idolatry of the heathens was, and in the most satisfactory manner, demonstrate that the Deities they worshipped, were no other than the powers and parts of nature: I have subjoined these six, as corroborating evidences of the general remarks made in the foregoing notes: and these notes, together with a general key given, will be a sufficient explanation of them. I had prepared large remarks upon them for the press, but upon observation that my work was already swelled beyond the determined number of sheets, I found myself obliged to withdraw them: It would give me no small satisfaction to see any man of learning and genius attempt a full explanation of these most curious pieces, a work which must reflect honour upon the performer, though it would require no small abilities to accomplish. I can recommend to the reader no better method of acquiring a complete understanding of these hymns, which I have given, than to compare them with some others of the same author, particularly those to *Protegonus*, or the first-born, the *Sun*, *Nature*, *Pan*, *Hercules*, *Proserpine*, *Bacchus*, and *Fulcan*: which are each of them extremely curious: there are very large assistances to be had from *Macrobius*, *Vossius*, *Bochart*, &c. but from none more than from *Turner* and *Phurnutius*, the latter of which deserves every scholar's attention, as he seems to have understood and explained the heathen creed in the clearest manner. If the reader should refer to his 3d chapter concerning *Juno*, I cannot help remarking in justice to the author, that *νεῖσος* (l. 7. Gale's edit.) should undoubtedly be read *εἰς*. "And they are both, says he, namely, *Jupiter* and *Juno*, produced from the same substance. For the substance flowing into thinness, *εὐεῖα γὰρ εἰς λεπτότητα ἡ Οὐσία*, produces both the *fire* (the pure plastic fire, *Jupiter*) and the *air*, *Juno*." Many excellent and useful hints will also be found in the *Letters on Mythology*, the author of which, p. 409. speaks thus, "You have in the general plan of mythology, first the grand key, that the powers producing, and parts composing the universe, were the greatest Gods." Nor must I omit to advertise the reader, that as many hints towards a complete understanding of *Orpheus* are to be found in *Hollway's Originals*, as in any of the before-mentioned writers. Concerning *Orpheus* himself and the editions of his works a full account will be found in the *Bibliotheca Græca* of *Fabritius*, vol. 1. p. 117. The edition I have used is that of *Eschenbach*; in which the hymns are translated into *Latin* verse by *Scaliger*, the work only of five days, as he tells us at the end; a mark of prodigious and uncommon learning. As this is a work not for the many, where the graces and beauties of diction and poetry are not to be sought, I would hope the lovers of truth will use it with candor, and if pleasure or profit arise to any one from it in the least degree, let him be assured, that it hath answered the translator's design.

## I.

## The 14th H Y M N of O R P H E U S.

*To J U P I T E R.*

**J**O V E, ever honour'd, everlasting king,  
 Accept this witness of thy servant's love,  
 Due sacrifice and praise. Great pow'r, thro' thee  
 All things, that are, exist : earth, mountains, sea,  
 And all within the mighty sphere of heav'n. 5  
 Saturnian Jove, dread monarch of the sky,  
 In thunders loud and terrible descending :  
 All things producing, as of all the end  
 So the beginning, author of encrease,  
 Omnipotent, pow'r creative, purifier, 10  
 Whose arm rolls thunder, and the forked blaze  
 Of lightning darts ! whose glorious word can shake  
 Earth's deep foundation ! Oh accept my prayer,  
 Multifarious deity, and give us health,  
 Fair peace, and riches with pure virtue crown'd. 15

II.



## II.

## The 15th H Y M N.

*To* J U N O.

**P**L A C' D in the azure bosom of the sky,  
 Airy-form J U N O, of J O V E's heav'nly bed  
 Happy partaker, thou with gentle gales  
 Life-giving, quicken'st all terrestrial things.  
 Of clouds, of rain and winds the nourisher ;  
 All things producing, for the breath of life  
 Without thee nothing knows : since thou, with all  
 Thyself in wond'rous sort communicating,  
 Art mix'd with all. Thou, sov'reign, too obtain'st  
 An universal empire, borne along  
 In airy torrents with resounding murmurs.  
 Goddesses, whose names are num'rous, all-ador'd,  
 Propitious come with lovely smiling face.

5

10

## III.

## The 33d HYMN.

*To APOLLO.*

**B**LEST Pæan come, Lycorian PHOEBUS, foe  
 Of daring Tityus, honour'd Memphian God,  
 Giver of health, of riches: golden-lyr'd ;  
 From thee the seed, the field its rich encrease  
 Receives prolific, Grunian, Smynthian, bane  
 Of deadly Python, hallow'd Delphian prophet,  
 Rural, light-bearer, lovely noble youth :  
 Head of the Muses, leader of the choir,  
 Far-darting God, with bow and quiver arm'd,  
 Bacchian and twofold, whose dread pow'r extends  
 Afar, diffused wide ; whose course oblique  
 Is shap'd ; pure ; Delian king, whose lucid eye  
 Light-giving all things views : whose locks are gold,  
 Who oracles and words of omen good  
 Revealest. Hear me with benignant mind  
 Entreating for the people : for thou view'st  
 This boundless æther all, this plenteous earth,  
 And ev'n beneath thro' the dark womb of things,  
 In night's still, gloomy regions, and beyond

5

10

15

Th'

Th' impenetrable darknefs fet with ftars.

20

The fix'd foundations thou haft lay'd beneath,

And the whole world's extremities are thine.

Thyself for ever flourishing, to thee

Of things the rife and the decay belong,

The end and the beginning. With thy harp

25

Of various modulation thou the whole

Of nature harmonizeft : the loweft ftring

Now fweetly touching, now in Dorian meafure

Afcending to the higheft : nature's tribes,

No lefs than nature, to thy harmony

30

Owe the variety and pleafing change

Of feafons ; mix'd by thee in equal parts,

Summer and winter ; on the higheft ftring

This modulated, that the loweft claims,

While to a Dorian meafure the fweet prime

35

Of lovely fpring advances : mortals hence

Have call'd thee royal Pan, two-horned God,

The vivifying gales, thro' fyrinx fam'd

Emitting : wherefore thou the marking feal

Of the whole world poffeffeft. Hear bleft pow'r,

40

And with propitious voice thy myftics fave.

Ver. 20.] ὑπ' ἀστεροσμημάτων Ορφην. This seems to countenance their opinions, who hold that the

system is bounded by a thick and outer *darknefs*, where are the fixt ftars.

Ver. 22.] See *Pfalms* xix. 5, 6,

## IV.

## The 35th H Y M N.

*To D I A N A.*

**H**EAR me, oh queen, Jove's daughter, various-nam'd,  
 Bacchian and Titan, noble huntress queen,  
 Shining on all, torch-bearer, bright Dictynna,  
 O'er births presiding, and thy ready aid  
 To all imparting in the pangs of birth, 5  
 Tho' unexperienc'd of those pangs thyself;  
 Dissolver of the zone, foother of care,  
 Fierce huntress in the course unweary'd still,  
 Delighting in the bow and sylvan sports,  
 Trav'ling by night, auspicious and renown'd, 10  
 Of manly form, erect and tow'ring, swift  
 T' assist, pure expiating pow'r, great nurse  
 Of mortals, earthly and celestial, blest  
 And rich, the woody hills possessing, bane  
 Of beasts, pursuer of the nimble stag. 15

Dread

Dread univerfal queen, who flourish fair  
 In youth perpetual, woods and dogs delight  
 Thy foul, Cydonian, multiform. Oh come  
 Benignant to thy myftics, faving pow'r,  
 Auspicious, fend from earth the beauteous fruits,  
 Give us fair peace, and health with lovely locks,  
 And to the mountains drive difeafe and pain.

20

## V.

## The 31ft H Y M N.

To PALLAS.

**O**NLY-begotten, noble race of Jove,  
 PALLAS, bleft Goddefs, warlike martial maid,  
 Thou word ineffable, of mighty name,  
 Inhabiting the ftars, o'er craggy rocks  
 And fhady mountains paffing ; thou in groves  
 Thy foul delighteft : with wild fury fixing  
 The minds of mortals, joying in bright armour.

5

Gymnaftic

Ver. 3.] *Ἀφρηΐ, αὐρητη, Διὶτα ἰνδιέτα*, Scalliger.—*Hercules* too is called *Ἀφρηΐ*.

Ver. 4.] *Ἀρφοδιαίτε*, I read ; it is an epithet of *Pan* alfo ; fee the hymn to him.

Gymnastic maid, with fierce and furious soul :  
Virgin, dire Gorgon's bane, mother of arts,  
Impetuous, violent : wisdom to the good, 10  
And to the evil, madness : parent of war,  
And counsel : thou art male and female too :  
Multiform dragons, fam'd enthusiastic,  
O'er the Phlegræan giants with destruction  
Thy couriers driving : sprung from head of Jove. 15  
Purger of evils, all-victorious queen ;  
Hear me, with supplicating vows approaching  
Both nights and days, and ev'n in my last hours :  
Give us rich peace, satiety and health,  
With prosperous seasons, O thou blue-ey'd maid, 20  
Of arts inventress, much implored queen.

Ver. 12.] Active and passive in nature.

## VI.

## The 39th H Y M N.

*To CERES.*

**D**IO, fam'd Goddess, universal mother,  
 Giver of wealth, thou holy nursing CERES,  
 Giver of riches, nourisher of corn,  
 Giver of all things, in the works of peace  
 Joying : of seed, of harvest, threshing, fruits 5  
 Goddess, inhabiting Eleusis' feats  
 Holy, retir'd : delightful, lovely queen,  
 Supporter of all mortals ; who first join'd  
 The ploughing oxen to the yoke, and blest  
 Man with the plenteous means of happy life ; 10  
 In verdure still encreasing, high in honour,  
 Assessor of great Bacchus : bearer of light  
 Pure, bright : rejoicing in the reaper's sickles,  
 Celestial and terrestrial, kind to all,  
 Fertile, thy daughter loving, holy nurse ; 15  
 Thy pair of dragons yoking to thy car  
 Around thy throne in circling course thou'rt driven,  
 Singing the sacred orgies : only-begotten,  
 Yet thou'rt of many mother, much rever'd.

Thine are the various forms of sacred flow'rs,  
 And fruits all beauteous in their native green.  
 Bright Goddess come, with summer's rich encrease  
 Swelling and pregnant: bring with thee smiling peace,  
 Fair concord, riches, and imperial health.

20

The reader may observe, that in the hymn to *Apollo*, ver. 37, that deity is called *Pan*, and in the *Letters on Mythology*, p. 65, finding the *Orphic* hymn to *Pan* translated, I here subjoin it, as a good comment on that to *Apollo*.

“*Pan* I invoke; the mighty God, the universal nature, the heavens, the sea, the all-nourishing earth, and the eternal fire: for these are thy members, O mighty *PAN*!

Come then happy source of ever-wheeling motion, revolving with the circling seasons, author of generation, divine enthusiasm, and soul-warming transport! thou livest amongst the stars, [ασπεδαντι] and ledest in the symphony of the universe by thy all-cheering song: thou scatterest visions, and sudden terrors among mortals, delightest in the tawring goat-fed rock, the springs also and pastures of the earth! of sight unerring, searcher of all things, lover of the echo of thy own eternal harmony; all-begotten, and all-begetting, god-invoked under a thousand names, supreme governor of the world, growth-giving, fruitful, light-bringing power, co-operating with moisture, inhabiting the recesses of caves, dreadful in wrath, true two-horned Jove!

By thee earth's endless plain was firmly fix'd,  
 To thee the sea's deep heaving surge gives  
 way:

And antient Ocean's waves obey thy voice,  
 Who in his briny bosom laps the globe.  
 Nor less the fleeting air, the vital draught  
 That fans the food of every living thing;  
 And ev'n the high-enthron'd all sparkling eye  
 Of ever-mounting fire: these all divine  
 Tho' various run the course which thou ordain'it.

And by thy wond'rous providence exchange  
 Their several jarring natures to provide  
 Food for mankind, all o'er the boundless earth.

But O bright source of extasy divine,  
 And dance enthusiastic, with our vows

Inhale these sacred \* odours, and vouchsafe  
 To us an happy exit of our lives,  
 Scatt'ring thy panics to the world's end.”

\* Concerning these *odours*, and the sacred *thuniana*, or *perfume*, which you find mentioned before each of the *Orphic* hymns, consult *Hollway's Originals*, vol. 2. p. 32.

In the 39th verse of the hymn to *Apollo* the original is,

Παντος εχεις κοσμον σφραγιδα τυπωτην.

*Habes signacula dædala mundi.* SCAL:

Of which a learned friend sending me the following ingenious explication, I cannot deprive the reader of it.

“*Job xxxviii. 12—14.* Hast thou commanded the morning, since thy days? and caused the day-spring to know his place, that it might take hold of the ends (wings) of the earth, and the רשעים (the grains) shall be shaken from (by) it: it shall conform itself (תורהך) as clay to the seal, and they (the wings or airs) shall stand about it like a garment.”

*Apollo* is called in *Orpheus*, *Pan* (i. e. κοσμοιο το συμπαν) the two-horned God, i. e. who has both the *light* and the *spirit* under his direction, sending forth, putting in motion the breaths of the airs (ריחות) wherefore he hath the marking seal (τυπωτην seems active here) of the whole world, that seal which gives to the whole world its form. If we take παντος κοσμου to signify the whole body of the earth, or the earth and all its produce, he means, that the *light* and *spirit* communicate to each their forms, as a seal doth to soft wax or clay. And in a still more extensive sense, the light and spirit or expansion at first formed the planetary orbs. But in *Job* this is with a more strict philosophical propriety confined to the earth.”

*Vive & vale, amice lector—si quid novisti rectius istis,*

*Candidus imperti, si non, his utere mecum.*

\*

APPENDIX.



## A P P E N D I X.

**I** SUBJOIN here (agreeable to my promise, hymn to *Jupiter*, ver. 107.) a short account of those glorious figures the *Cherubim*, which were placed in the *Holy of Holies* of the *Jewish* temple. This account is extracted from *Duncan Forbes* (Lord Advocate of Scotland) his *Thoughts on Natural and Revealed Religion*, p. 99. 4th edit. the whole of which treatise will well repay the reader's curiosity, if he thinks proper to peruse it.

“As the *Cherubim* are not fully described in the history of framing and building of the tabernacle or temple, and as the priests who might have seen them in the *Sanctum Sanctorum*, and the other persons, who must have seen them on the walls and doors of the temple, might have failed before the second temple was compleatly finished, which would have furnished an excuse to the succeeding *Jews* for being without those emblems in the second temple, and for neglecting the knowledge thereby conveyed; it pleased God to exhibit to one of his prophets, *Ezekiel*, in vision, at different times, the figure of these emblems, which he has in two several places, chap. 1st and 10th, carefully recorded. And it is not a little surprising, that though the *Jews* unanimously hold *Ezekiel* to be a prophet, and these passages to be inspired, yet they never thought fit to give the figures he describes a place in their temple, or to guess at the meaning of them, though they hold that those visions contain the most important mystery.

The description of the *creatures* seen in this vision by *Ezekiel*, is so full, and so anxiously and laboriously given, that there is no mistaking some of the great lines of it. Each *Cherub* had four heads, at least faces, and but one body; each had hands of a man, and wings; and the four faces were, first, the face of a bull, which is properly called a cherub; secondly, to the right of the bull, the face of a man; thirdly, to the right of the man the face of a lion; and the face of the man and lion are said, chap. i.

ver. 10. to have been on the right side, whereas the face of the bull is said to have been on the left side; and, fourthly, the face of an eagle, without taking notice of any particular conjunction between the face of the bull, and that of the eagle.

And the prophet takes so much care to inculcate, that the creatures, or figures thus represented, were the *Cherubim*, and that the description in the first and tenth chapter relate to the same *Cherubim*, that there can be no doubt he describes the very *Cherubim* placed in the tabernacle and temple; unless it can be supposed that this description was given on set purpose to deceive and mislead us.

Knowing thus, from *Ezekiel*, the form of the *Cherubim*, and knowing the usage of the most antient nations, particularly the *Egyptians*, of framing compounded figures of this kind, for hieroglyphical or symbolical purposes, from the remains of their antiquities still extant, we can entertain no doubt that this representation was significative. He who cannot believe that the *Cherubim* was set in the *Holy of Holies* to represent *one* animal, compounded of bull, man, lion and eagle, must necessarily admit, that the faces of these animals, so joined, were intended to signify several characters, powers, or persons united together in one.

The *Italian Janus* was *bifrons*, sometimes *quadrifrons*; *Diana* was *triformis*; many *Egyptian* monuments shew two, sometimes three heads of different creatures to one body; in vast numbers of gems, particularly those called *Abraxa's*, human bodies have the heads sometimes of dogs, sometimes of lions, sometimes of eagles or hawks, &c. and no one can doubt that each of those representations was *symbolical*.

In considering this subject we must recollect that, though the building of the tabernacle was not so early as to give birth to those strange compositions over the heathen world, yet this

figure was exhibited, immediately upon the expulsion of man from paradise, and was so well known when *Israel* left *Egypt*, that the workman made the *Cherubim*, without any other direction than that of making them out of the gold that composed the mercy-seat, and placing them on either end of it looking towards the mercy-seat, and stretching their wings over it. So that the compound figures of the antients to represent their deities, had no other original but that at the east end of the garden of *Eden*.

However, the emblems or representations of the heathen divinities may have been complicated of the forms of different animals originally; yet we see, with length of time, they separated those symbols, supposed the different figures to be different deities, and at last worshipped them apart.

The *Egyptian Apis*, the bull, in imitation whereof the *Israelites* made their golden calf, and *Jeroboam* made his calves, was but one of those figures; and the deity called *Baal* amongst the *Syrians*, which is also called the heifer *Baal*, was the same, and yet was the representation of the great God, the Lord of all.

The *Persian Mitras* was in all the devices of the servants of that God pictured a lion, or with a lion's head; and the *Egyptian sphinx*, which stood at the entry of their temples, had but two of the *cherubical* figures, joined in a strange manner, the head of the man put on the body of the lion.

The eagle was to the *Greeks* and *Romans* an emblem sacred to *Jupiter* or *Jovis* their great God, whom they pictured like a man; in the talon of this bird they put a thunderbolt, and this expression of thunder, proceeding from clouds, borne by the eagle, whose way in the air is among the clouds, was the ensign of *Νεφέλησεμενος Ζεὺς*; and we know from *Sanchoniathon*, that the *Tyrians* had a pillar sacred to wind, or air in motion, as well as they had to fire, built, as they said, by *Ujous* the son of *Hyppouranias*, which fire and wind they worshipped as Gods.

We know from ancient authors, and we see in ancient gems and other monuments, that the *Egyptians* were very much accustomed to make the body of their image or representation human, sometimes with the head of a lion, sometimes with that of a hawk or eagle, and sometimes with that of a bull, a ram, or some other horned creature.

And as, from the original exhibition of the *Cherubim* renewed, and recalled to its proper use in the tabernacle and temple, we see the antients had a pattern from whence they might have taken those representations, which they monstrously abused, we may reasonably conclude that these representations, which, naturally, and without some institution, would never have come into the heads of any men, flowed from an early practice, that had a different intent from that, to which it was at last turned.

And from the application made by the ancient *Pagans* of each of the figures in the *Cherubim*, to signify a different deity, we may with reason conclude, that they understood that particular figure in the *Cherubim*, which they chose for their protector or God, represented in the hieroglyphical usage of the early times, the power, the thing, or person, that they intended to serve.

Thus, for example, if the curled hairs and horns in the bull's head were in hieroglyphical writing, made the emblem of fire in general, or fire at the orb of the Sun, those who took material fire for their deity would set up that emblem, and worship it.

If the lion's piercing eyes, or any other consideration, brought that animal to be the emblem of light in general, or of light issuing from the body of the Sun, such as took light for their God, if any such were, would set up the lion for their emblem.

And if the eagle's soaring flight and commerce thereby with the air, brought that bird to be the emblem of air, such as imagined a divinity in the air, in clouds, in winds, would take that bird to resemble their deity.

And the human figure in the *Cherubim*, must, one should think, be the most natural occasion of that universal mistake which all the heathens, at length, dropped into, of picturing their Gods with human bodies, and the very earliest gave some countenance to injoining parts to the human body to, almost, all their representations of their Gods.

Now, so it is, that we do know from innumerable texts of Scripture, and from many passages in heathen historians and mythologists, that the objects of the earliest pagan adoration, after losing the idea of the true God, were the powers in the heavens, that were supposed to maintain this system; the Sun, Moon and Stars, the host of heaven, the queen of heaven; fire, which was supposed to be one of the chief  
agents

agents in supporting the motion of the universal light issuing from the fire; and the air, clouds, winds, &c. which had infinite force, and were supposed to act a very considerable part in the government and preservation of the material world.

In particular, we know that fire at the orb of the Sun was worshipped by the antient *Egyptians*, who made use of *Apis*, the bull, for their emblem; and that the worshippers of *Baal* the heifer, believed their God had the command of fire. For, in the remarkable contention between *Jehovah* and *Baal*, managed on the one side by *Elijah*, on the part of *Jehovah*, and on the other by four hundred and fifty priests on the part of *Baal*, the test of all was, which of their deities could command fire to come down from heaven to consume the sacrifice, and the issue disgraced *Baal*, and destroyed all his priests: and therefore, it is no rash conclusion, that the ox's or bull's head was the hieroglyphical emblem of fire, perhaps fire at the orb of the Sun.

We know also, that many of the *Egyptians*, and of the neighbouring nations, worshipped light; it was difficult to separate the idea of light from that of fire. Those that served the moon and planets had no fire for their object. The *Persians*, who worshipped fire, and eminently the body of the Sun, had light necessarily in esteem as their beneficent principle. *Oromasdes* was light. *Job* talked of worshipping light as idolatry. There were several temples in *Egypt* and in *Canaan* to the light of the sun: and in *Egypt*, as well as *Persia*, the lion was a sacred emblem: wherefore it seems highly probable the lion was used as the symbol or emblem of light, as the bull was made use of as the emblem of fire.

We know also, that the earliest heathens took the air, wind, that which in the ancient languages is expressed by a word signifying, promiscuously, wind and spirit, that invisible agent which we feel, and which performs so many considerable effects in nature without being seen, for a deity; that to it they ascribed inspiration; their Sibyls, their deliverers of oracles were inflated; futurities, the will of their God, was discovered by the countenance of clouds, and the flight of birds, which were religiously observed by augurs, in the *Hebrew* cloud-mongers; thunder was the voice of their God, which was portentous, and much observed. Thunder was ascribed to the great *Jove*, the thunderer, and the eagle with the thunderbolt was his ensign; whence we may, pretty safely, conclude, that the eagle, to worshippers of the

air, represented, hieroglyphically, air, wind, spirit.

If the deity, to give some idea of himself from a sensible object, had made choice of the heavens as the sensible object, from which to take the imperfect idea of his immensity, personality, and manner of existence and operation; if, by the vastness and extent of them, his immensity was to be represented; if by fire, the first person, necessarily and continually generating and sending forth light, the second person, and constantly and necessarily supplied by air or spirit, the third Person, the Trinity co existing and co-operating for support of the whole, and in aid of each other was to be represented; then, upon discovering this to mankind, the heavens would become the type of *Jehovah*, the Divine Essence. Fire would become the type of the First Person, light of the Second, and air or spirit of the Third; and whatever emblems in hieroglyphical writings were used to express these, as the names of the one, would or might be used for the appellations or names of the other.

So that, if this resemblance or representation were to be expressed in stone, wood or metal, the emblems of fire, light, and air or spirit, that is, from what has been said, the bull, the lion and the eagle, ought to be conjoined together into the form of one animal; and every body, who understood the hieroglyphical emblems would immediately think on the heavens which they represented, and, from thence raise to himself the intended image of the Trinity in the Divine Essence."

Hymn to *Apollo*, note 34. p. 30. In a treatise called *Delphi Phœnicizantes* (referred to by *Spanheim*, see p. 100. and note 112.) written by our learned countryman *Dickinson*, the reader will find pretty near the same account of *Π* and *Ε*, as given in this note by *Dr. Robinson*, see p. 94, &c. There are in the same treatise many other curious particulars deserving notice.

Hymn to *Diana*, p. 54. ver. 12. *Turner* in his *Mythological Notes*, p. 168—173. proves, that by these *Cyclops* (κυκλωπες) were meant nothing more than the *Sun*, the one bright eye in the forehead of the heaven; and if so it is very plain, why *Diana* (or the *Moon*) should desire to have her bow and quiver, &c. from them, that is, the *Sun*, from whom all her light is borrowed. "The *Cyclops* therefore, says he, that is, the eyes of the universe, are the same with the *Sun*, who is expressly so called: and

for their different names, *Brontes*, *Steropes*, and *Pyraimon*, they are all but so many partial considerations of the same Numen, considered as employed in forming the thunder, the last of them denoting the manual operation which was supposed to be performed upon a fabulous anvil, in the caverns of *Ætna*, and other places of *Sicily*, and the two first of them signifying the two different effects, the one of noise or thunder, the other of lightning consequent upon the operation, &c. See p. 66. note 68. *ad fin.*—p. 76. ver. 226. Hence *Hercules*, in the *Orphic* hymn to him, is called *παμφαγς*, all devouring, an epithet of the solar light in its violence and strength, burning up and consuming all things: *Vulcan* has the same attribute, who is called *ακαματος πυρ*, the unwearied fire.—*Παμφαγς*, *πανδαματῶς*, *παιπεριότες* nay, and also *Æther*, *Sun*, *Moon*, *Stars*, and *Light*, all members or parts of him:

Αἶθρ, Ἡλιος, ἄστρ, σελήνη, φῶς ὁσμάντων  
Ταυτὰ γὰρ Ἡφαίστειο μέλη,——

Hymn to *Delos*, p. 111. note 263. “When the *Canaanites* were expelled from *Canaan*, there is no doubt but, among other places, they took possession of the islands in the *Ægean* sea. This is evident from the names of those islands, and also from the testimony of *Thucydides*, lib. 1. who says, that the islands about *Greece* were principally inhabited by *Carians* and *Phœnicians*. What the *Phœnicians* or *Canaanitish* idols were we well know, and that it was their custom to give the names of their idols to the places of their habitation. So *Delos* (from *δρ*, to draw out as water from a well, and *ῥ* or *ῑ*, fire) is the fountain of fire, i. e. the solar orb; and to perpetuate this attribute of their arch-idol, there was for many years a constant fire kept up in *Delos*. Hence in after times, by taking emblems or substitutes for realities, the island *Delos* was taken for the real birth-place of *Apollo*, who from being in truth the solar light, was now represented as a man (from some tradition of the union of the True Light with the Man *Christ Jesus*) and his mother *Latona* (the *יהוה*, Gen. i. 2. the *Heb.* *אֱלֹהִים*) as a woman. The light could not naturally spring forth unless the gross spirit surrounding the solar orb was set on fire. And this the solar orb (*ῥ* or *ῑ*) *Delos* itself did: and because *Delos* the island was surrounded with a remarkable quantity of sea-weed as the *Sun* with the gross spirit, I think we may

hence explain the otherwise unintelligible jargon, of the island *Delos* burning up all the sea-weed round it, that *Latona* might bring forth *Apollo*, i. e. the central fire burnt up the surrounding spirit, that darkness might produce light. The above account will, I think, both illustrate and be confirmed by line 193. where *Delos* is represented as driven backwards and forwards by the north and south winds. I know not that there was the least foundation in fact for affirming this of the island, but if we refer it to its antitype the *Sun*, it is true, that has an apparent northern and southern declination, and that the real declination of the earth is effected by the spirit's acting on its northern and southern regions. It is remarkable that *Callimachus* does not say that *Delos* was agitated by the east and west wind, but only by the north and south.”

The true reason why *Apollo* and *Diana*, *Jupiter*, *Venus*, &c. were all said to be born in islands, will be found in *Turner*, p. 224, &c. and in the following pages he abundantly confirms what is here advanced, namely, that *Delos* was no other than the *Sun* itself.

P. 125. note 441. The following passage from the *Letters on Mythology* p. 174. may serve to illustrate the observations made in this note. “Of the twelve great Gods, the greatest, according to the *Egyptians*, was *Pan* or the Universe, to whom the highest honours were paid. Next to him *Latona* or Night: *Vulcan* was next in dignity; and then *Isis* and *Osiris*, with *Orus* or *Light*, their son. That is, in western language, that the universe, comprehending nature and all her powers, lay overwhelmed in darkness, until the igneous vivifying spirit broke loose, and dispelled the shade that for eternal ages had been brooding over it: that then the *Sun* and *Moon* shone forth, parents of light, presiding over the generation of animals, the vegetation of plants, and the government of the whole.”

This appears no improper conclusion of these annotations; which, whether the world will approve or condemn—I cannot be allowed to guess: however, to use the celebrated Dr. Bentley's words—I have written them “without any apprehension of growing leaner by censure, or plumper by commendations. *Jaeda est alca*: and *Non injussa cecini*.”

——— Παρ εμοιγε και αλλοις,  
Οι κε με τιμησουσι, μαλιστα δε μητιετα ΖΕΥΣ.

Preface and notes to MILTON.

A G E-

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# F I N I S.

*SOLOMON de Mundi Vanitate,*

LIBER SECUNDUS,

CUI TITULUS INSCRIBITUR

VOLUPTAS,

POEMA MATTHÆI PRIOR

LATINÆ TRADUCTUM;

CUI ADJICITUR

*ALEXANDRI CONVIVIUM,*

DRYDENI in *S. Cæciliam* ODE,

LINGUA EADEM DONATA

A

GEORGIO BALLY, Coll. Regal. Cant. Alumn.

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CANTABRIGIÆ,

TYPIS ACADEMICIS EXCEDEBAT J. BENTHAM.

Venerunt apud J. et R. TONSON, P. VAILLANT, et R. DODSLEY, Londini;

CORN. et J. CROWNFIELD, et GUL. THURLEBOURN, Cantabrigiæ;

J. FLETCHER Oxoniæ, et J. POTE Etonæ.

---

M.DCC.XLIII.



# PRÆFATIO.

**P**AUCA de Opusculo hoc, quod e Scrinii (ubi forsan meliùs latuisset) jam in Publicum evolavit Carcere, necessarium mihi præmittere videtur. Qui enim in Campum Criticorum Martium famæ petitor descendit, cum quibus conflictetur, compluria invenit mala. Veterani isti, et jam Rude donati Poeticâ Scriptores, quæ in Capite suo pridem exaruit, Tironibus Lauream summo studio detrahare conantur. Eum Hostem judicant infensissimum, Ei bellum derepentè indicunt apertum, qui sub Apollinis vexillo militat. Ad Stili venustatem quasi de industriâ cæcutiunt, et in Vitia, si quæ occurrant, velut prædam sibi destinatam, non minùs quam Aquilæ in Cadaver, involant. Optimus Quisque a Pessimis hisce neutiquàm tutus est Obrectatoribus, qui tunc se Virtutem aliquam affectos autumant, cùm in Alio Culpas deprehenderint. Quid, cùm Celsissimi in

## P R Æ F A T I O.

omni Scriptionis genere (si ita loqui liceat) Gigantes horum venenatis obnoxii fuerint Spiculis, Ego Pygmæus faciam Homuncio? Hoc autem pænè desperanti adest Solatium, quòd, dum Clarissimos Illi aggrediuntur Auctores, Me incolumem mea fortassè præstabit Obscuritas. Sin autem aliter evenerit, quicquid erit, æquo ferendum est animo; cumque opus periculosæ plenum Aleæ tractaverim, Aleatoris mihi patienda sunt Incommoda. A Quibusdam forsan Arrogantiæ infimulabor, quòd alienæ Messii falcem immiserim. Facti hujusce Invidiam a me prorsùs amoliri velim. Quippe Præva neutiquàm me incendit Æmulatio ut cum Insigni Viro contenderem, quem in Poeticis factis feliciter audere Omnes fatentur, quique Miltonum Orbi Literato Latinum, Anglicano propemodùm parem, non temerè, opinor, pollicetur. Probam Illius Versionem non nisi meo ad umbilicum ducto perlegi Opusculo: Quam si priùs legissem, a meo duplici de causâ cœpto destitissem: Imprimis quòd de successu, cùm in eo tot conspiciatus essem veneres, timuissem

meo



## P R Æ F A T I O.

meo, tum quòd ab eo quædam non possem non mutuari, cùm Verficuli ejus etiàm invitæ se obtruderent memoriæ. Paucula in meo quædam libello, quæ ex ante dicto Poetâ adumbrari videntur, unusque et alter eodem tornatus modo verficulus, ita prorsùs se habebant, priusquàm elegantem Illius Poesim conspexeram. Nondum enim (Diis habeo gratias) eò redactus sum penuriæ, ut tenue Ingenii Furto augeam peculium.

Ut Poetæ Hujusce Anglicani quædam latine redderem Stili pænè Classica impulit Mundities, quæ in Illo insignitèr elucet. In præstantissimo Solomonis Poemate Romanum (Linguam solummodò excipias) Omnis sapit Pagina. A Secundo autèm libro mei tentaminis duxi exordium, quoniàm inibi pulchrarum delicias Imaginum, et Poeticum plenius leporem inesse arbitrabar. Si itaque superinductâ Latinitate Anglicanæ nitor Poesews non obscuretur, et si Loquelæ elegantis Flosculi in aliud quasi solum translati quam minimam patiantur injuriam, hæc Otii mei in publicum primitias nihil  
utique

## P R Æ F A T I O.

utique me pigebit protulisse. Melius enim celeberrimum aliquod Poema non inficetè in alium sermonem vertere existimo, quàm, ut plerique solent Neoterici, de Cerebro telam, Araneæ texturâ non magis durabilem, infœcundo elicere.

De Ode Drydeni πολυθρυσλήτω, quam nescio an feliciter audax latinitate donaverim, paucula, (si vacet Lectori) præfari velim. Si a Stili granditate non prorsus desciverim, et si Spiritum quodammodò affecutus fuerim Pindaricum, cæteras spero maculas, quibus operis me fecit difficultas obnoxium, Candidum excusaturum fore Judicem. His itaque de Opusculo meo præmissis, Gratias Illis quam maximas habeo, quorum mihi patrocinata est Benignitas. Horum in Clientelam huncce trado libellum. His Primitiæ utinam arrideant meæ, ne Beneficii in Indignum collati Eis inoriatur fastidium!

Vale.

### ERRATA sic corrigas:

In primâ Latini Poematis paginâ Lin. 17. pro *varia* legas *̄varia*. Pag. 8. Lin. 8. pro *Than* lege *That*. Eâdem paginâ Lin. 9. pro *Libia's* corrigas *Libya's*.  
Paginâ 47. Lin. 15. post *quæ*, dele comma. Ubiunque æ pro œ irrepsent,  
hunc Typographo scriptionis meæ non admodum perito errorem imputes.



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S O L O M O N  
DE  
*MUNDI VANITATE.*  
CUI TITULUS INSCRIBITUR  
V O L U P T A S.

---

*Surgit amari aliquid, quod in ipsis Floribus angat.*

LUCRET.

*Quid vetat, et nosmet?*

HOR.

---

## ARGUMENT.

**S**OLOMON *seeking Happiness, enquires if Wealth and Greatness can produce it: begins with the Magnificence of Gardens and Buildings, the Luxury of Musick and Feasting; and proceeds to the Hopes and Desires of Love. In two Episodes are shewn the Follies and Troubles of that Passion. SOLOMON still disappointed, falls under the temptations of Libertinism and Idolatry; recovers his thought, reasons aright, and concludes, that as to the pursuit of Pleasure, and sensual Delight, ALL IS VANITY AND VEXATION OF SPIRIT.*

## ARGUMENTUM.

**S**OLOMON Felicitatem anxie vestigans, utrùm Opes et Dignitatis nitor verè Regius eam possint fuggerere, cum suo disceptat pectore. Ex Hortorum ac Ædium magnificentiâ, e Musices atque Epularum Luxuriâ tentaminis sui ducit exordium; et ad Spes ac Amoris progreditur Cupidines. In duobus Ἐπεισοδίοις affectûs illius stultitia et incommoda ad vivum delineata exhibentur. Solomon adhuc animo deceptus in impiæ morum licentiæ, et Ἐιδωλολατρίας nefariæ illecebras incidit; ad sanam postea mentem redit, Rationis rectæ præceptis obtemperat, ac re seriò examinatâ statuit, quæ ad Voluptatis studium, pravæque Libidinis delicias attinent, OMNIA VANITATEM ESSE ET PERTURBATÆ MENTIS SOLLICITUDINEM.

OF THE  
VANITY of PLEASURE,  
A POEM.

**T**RY then, O Man, the moments to deceive,  
That from the womb attend thee to the grave:  
For wearied Nature find some apter scheme:  
Health be thy hope, and Pleasure be thy theme:  
From the perplexing and unequal ways,  
Where Study brings thee; from the endless maze,  
Which Doubt persuades to run, forewarn'd recede,  
To the gay field, and flow'ry path, that lead  
To jocund Mirth, soft Joy, and careless Ease:  
Forsake what may instruct, for what may please:  
Essay amusing Art, and proud expence;  
And make thy Reason subject to thy Sense.

I commun'd thus: the pow'r of Wealth I try'd,  
And all the various luxe of costly pride.

*Artists*

DE  
VOLUPTATIS VANITATE  
CARMEN.

**S**OLLICITOS age falle dies vitæque labores,  
Cunarum comites, et ad ultima fata sequaces :  
Invenias nova Naturæ solatia lassæ,  
Spes tibi sola, Salus, sit et Unica Cura Voluptas :  
Præmonitus falebras obliqui avertere callis,  
Quò pallens ducit Studium ; via confita spinis,  
Et Dubii vitetur inextricabilis Error.  
At Campos pete ridentes, quà semita floret  
Strata Rosis, Violisque et purpureo Narcisso ;  
Otia quò peramæna vocant, ac nescia luctûs  
Gaudia ; sollicitæ hic ducas obliviam vitæ ;  
Quod placeat, cupidè arripias, quod profit, omittas :  
Delicias Artis, sumptum experiare superbum,  
Et sibi subiectâ Sensus Ratione triumphent.  
Hæc tacito mecum suspendi verba labello ;  
Tentavi quid Opûm miranda potentia posset,  
Sedulus omnigenæ variæ instrumenta paravi  
Luxuriæ : Artifices, et molis picta futuræ

Fabrîcæ

*Artists and plans reliev'd my solemn hours :  
I founded Palaces, and planted Bow'rs.  
Birds, Fishes, Beasts of each exotic kind  
I to the limits of my Court confin'd.  
To Trees transferr'd I gave a second birth;  
And bid a foreign shade grace Judah's earth.  
Fish-ponds were made, where former forrests grew;  
And hills were levell'd to extend the view.  
Rivers diverted from their native course,  
And bound with chains of artificial force,  
From large Cascades in pleasing tumult roll'd;  
Or rose thro' figur'd stone, or breathing gold.  
From furthest Africa's tormented womb  
The Marble brought, erects the spacious dome,  
Or forms the pillars long-extended rows,  
On which the planted Grove, and pensile Garden grows.*

*The Workmen here obey the Master's call,  
To gild the turret, and to paint the wall;  
To mark the pavement there with various stone :  
And on the Jasper steps to rear the Throne :  
The spreading Cedar, that an age had stood,  
Supreme of Trees, and Mistress of the Wood,*

*Cut*

Fabrica lenibant curas, et feria vitæ:  
Arborea ardentem non admittentia solem  
Tecta modò struxi; modò celsa Palatia cœlo  
Æquabam; sepsi Aulæ intra confinia nostræ,  
Quicquid alit Pontus, vel Dædala Terra, vel Aer.  
Continuò Sylvas alienam agnoscere matrem  
Jussi transpositas; Judam peregrina stupentem  
✓ Ornârunt querceta, et non sua vestiit umbra.  
Antiquum Nemus exclusit Piscina; repentè  
Decrescunt celsi prostrato vertice colles,  
Extensis acies ut latiùs imperet arvis.  
Ip̃sa oblita suos flexerunt flumina cursus,  
Compedibusque novis miram devincta per artem,  
Præcipiti gratùm fremuere voluta tumultu;  
Aut spirans saluere per aurum, aut sculptile faxum.  
Quod Libye vexata gementi mittit ab alvo,  
Erigit effulgens, spatiosa Palatia, marmor,  
Aut nitidas disponit in intervalla columnas,  
Quêis Lucus viret innitens, ac pensilis Hortus.  
Artes in quascunque voco, non tarda sequuntur  
Fabrorum manus: hîc paries vitæ æmulus ardet,  
Atque auro turris rutilanti obducta superbit:  
Versicolore illic nitet area picta lapillo,  
Et Solium gemmis suffultum, et Jäspide surgit.  
Cedrus opaca, ingens, quæ fera in sæcula gentis  
Arboreæ steterat Regina, ac Gloria Sylvæ,

Excisa

*Cut down and carv'd, my shining roof adorns ;  
And Lebanon his ruin'd honour mourns.*

*A thousand Artists shew their cunning pow'r,  
To raise the wonders of the Iv'ry Tow'r.*

*A thousand Maidens ply the purple loom,  
To weave the bed, and deck the regal room ;  
'Till Tyre confesses her exhausted store,  
Than on her coast the Murex is no more ;  
'Till from the Parian Isle, and Libia's coast,  
The Mountains grieve their hopes of marble lost ;  
And India's Woods return their just complaint,  
Their brood decay'd, and want of Elephant.*

*My full design with vast expence atchiev'd,  
I came, beheld, admir'd, reflected, griev'd.  
I chid the folly of my thoughtless haste :  
For, the work perfected, the joy was past.*

*To my new courts sad Thought did still repair ;  
And round my gilded roofs hung how'ring Care.  
In vain on silken beds I sought repose ;  
And restless oft from purple couches rose ;  
Vexatious Thought still found my flying mind  
Nor bound by limits, nor to place confin'd ;*

*Haunted*



Excisa, auratum decorat nunc sculpta lacunar,  
Plorat et everfos Lebanon viduatus honores.

Mille hìc Artifices certant expromere vires,  
Splendida ut exurgant miracula Turris Eburnæ.  
Mille operi instantes exercent pensa Ministræ,  
Ut Torus ardenti contextus fulgeat ostro,  
Rideat et pictis decorata tapetibus Aula ;  
Donec jam exhaustas queritur Tyros indiga gazas,  
Et frustra petitur nativo in littore Murex ;  
Donec jam socias Libya et Paros orba querelas  
Flebilitèr miscent, dùm spes perit irrita sæc'li,  
Et Juga marmoreos cessant producere fætus ;  
Tristiaque emittunt Indorum murmura Sylvæ,  
Amissamque dolent sobolem, cæsosque Elephantas.

Cumque opus et sudor, sumptusque exegerat ingens,  
Adveniens visu obstupui, reputansque dolebam.  
Stultitiam increpui, festinatosque labores ;  
Namque habuere parem cum cæpto gaudia finem.

Insequitur vetus, atque novam Dolor obsidet aulam,  
Auratique volat circum laquearia tecti ;  
Necquicquam invitant bombycina strata soporem ;  
Exilii quoties farrano insomnis ab ostro !  
Prensavit vaga Cura animum, comes atra, fugacem,  
Omnia pervolitans latè loca, limite nullo  
Contenta ; hæc somnos turbabat flebilis Umbra,  
Solis et ad nitidos non unquam evanuit ortus ;

*Haunted my nights, and terrify'd my days ;*  
*Stalk'd thro' my gardens, and pursu'd my ways,*  
*Nor shut from artful bow'r, nor lost in winding maze.*

*Yet take thy bent, my Soul ; another sense*  
*Indulge ; add Music to Magnificence :*  
*Essay, if harmony may grief controll ;*  
*Or pow'r of sound prevail upon the soul.*  
*Often our Seers and Poets have confess'd,*  
*That Music's force can tame the furious beast ;*  
*Can make the Wolf, or foaming Boar restrain*  
*His rage ; the Lion drop his crested main,*  
*Attentive to the song ; the Lynx forget*  
*His wrath to man, and lick the Minstrel's feet.*  
*Are we, alas ! less savage yet than these ;*  
*Else Music sure may human cares appease.*

*I spake my purpose ; and the chearful Choir*  
*Parted their shares of Harmony : the Lyre*  
*Soften'd the Timbrel's noise : the Trumpet's sound*  
*Provok'd the Dorian Flute (both sweeter found*  
*When mix'd :) the Fife the Viol's notes refin'd,*  
*And ev'ry strength with ev'ry grace was join'd.*

*Each*

Me veniente die, me decedente premebat:  
 Nostrum iter infectata, ruit grassata per hortos,  
 Nec viridi seclusa domo, arboreoque recessu,  
 Nec labyrinthæas inter decepta latebras.

Eja novas, Anima ægra, dapes, nova gaudia quæras,  
 Magnificis Melicos, age, sumptibus adde Lepores,  
 Omnis et ex Oculis dulcedo migret ad Aures:  
 Experiare, utrùm curas compescere nôrint,  
 Sollicitisque adhibere animis medicamina, Cantus.  
 Sæpe etenim suavi Vates cecinere camænâ,  
 Et veteres dixere Sophi, mirabile plectri  
 Eloquium domuisse Feras, rabiemque Luporum;  
 Et spumantis Apri delenivisse furores:  
 Quin implacati juba luxuriosa Leonis  
 Procubuit mollita sono: trucis immemor iræ  
 Lynx prolapsa dedit Citharædi basia plantæ.  
 Mollior an nobis pertentat pectora sensus?  
 Tum certè humanos vis musica leniet æstus,  
 Et medici curas pellent miracula plectri.

Edixi; exultans animis Chorus ilicèt omnis  
 Partitur melos, et Præludia Musica tentat.  
 Mitigat austeros Sistræ Lyra blanda sonores:  
 Classica conspirant, et Dorica Tibia; mistis  
 Dulcior his quoniam sonus, ac discordia concors.  
 Emollit Lituus Citharam, et nimis aspera levat,  
 Et coeunt vis omnis, et omnis gratia cantûs.

*Each morn they wak'd me with a sprightly lay :  
 Of opening Heav'n they sung, and gladsome Day.  
 Each evening their repeated skill express'd  
 Scenes of repose, and images of rest :  
 Yet still in vain : for Music gather'd thought :  
 But how unequal the effects it brought !  
 The soft Ideas of the chearful note,  
 Lightly receiv'd, were easily forgot ;  
 The solemn violence of the graver sound  
 Knew to strike deep, and leave a lasting wound.*

*And now reflecting, I with grief descry  
 The sickly Lust of the fantastic Eye ;  
 How the weak organ is with seeing cloy'd,  
 Flying ere Night, what it at Noon enjoy'd.  
 And now (unhappy search of thought !) I found  
 The fickle Ear soon glutted with the sound,  
 Condemn'd eternal Changes to pursue,  
 Tir'd with the last, and eager of the new.*

*I bad the Virgins and the Youth advance,  
 To temper Music with the sprightly Dance.  
 In vain ! too low the mimic-motions seem :*

*What*

Matutinum alacri ruperunt carmine somnum  
 In numeris patuit fulgentis regia Cæli,  
 Solque oriens veneres, et lucida tela retexit.  
 Hesperus ut nocti splendorem induxit opacæ,  
 Musa lyræ folers placidæ simulachra quietis  
 Artifici cantu, somnique imitamina lufit.  
 Necquicquam ! curæ medio in modulamine surgunt,  
 Quæque Aurem delenit, abest a Mente voluptas :  
 Quod tulit, eripuit fubitò melica aura, levamen.  
 Festivi Umbra soni, lætique jocosa canoris  
 Excepta heu ! levitèr, levitèr quoque fugit Imago.  
 At gravis, aufteræque potens violentia Musæ  
 Altum animo impreffit ftimulum, et durabile vulnus.

Jam reputans Luxum effrænem petulantis Ocelli,  
 Deliciasque breves, et lubrica gaudia ploro.  
 Jam defeffa patet fatiarier organa visu,  
 Vespere dum primo fugiunt, quæ luce petebant.  
 Senfi etiam, (Ah miferum scrutantem talia !) mollen.  
 Mellifluo Auriculam faturatam ægrefcere cantu :  
 Æternas damnata Vices perferre canoris,  
 Ufque novis intenta, fonos exofa priores,  
 In labyrinthæo concentu implexa fatifcit.

Continuò Pucros juffi, inuptasque Puellas  
 Festivas Melico Choreas fociare Lepori.  
 Necquicquam ! infoliti lascivia mimica geftûs,  
 Crebraque mobilitas, levia et ludicra videntur ;

Conci-

*What takes our heart, must merit our esteem.  
Nature, I thought, perform'd too mean a part,  
Forming her movements to the rules of Art;  
And vex'd I found, that the Musician's hand  
Had o'er the Dancer's mind too great Command.*

*I drank; I lik'd it not: 'twas rage; 'twas noise;  
An airy scene of transitory joys.  
In vain I trusted, that the flowing Bowl  
Would banish sorrow, and enlarge the soul.  
To the late revel, and protracted feast  
Wild dreams succeeded, and disorder'd rest;  
And as at dawn of morn fair Reason's light  
Broke thro' the fumes and phantoms of the night;  
What had been said, I ask'd my soul, what done;  
How flow'd our mirth, and whence the source begun?  
Perhaps the jest that charm'd the sprightly croud,  
And made the jovial table laugh so loud,  
To some false notion ow'd its poor pretence,  
To an ambiguous word's perverted sense,  
To a wild sonnet, or a wanton air,  
Offence and torture to the sober ear.  
Perhaps, alas! the pleasing stream was brought  
From this man's error, from another's fault;*

*From*

Conciliandus Amor priùs, ac fastidia nostris  
Ex animis vellenda, capi quàm pectora possint.  
Naturam partes dolui tractare secundas,  
Artis ad arbitrium motus componere iussam,  
Et dolui duro Harmonicæ subiecta teneri  
Imperio Dextræ, saltantis Corda catervæ.

Vina bibi, nec grata bibi; Furor indè Tumultusque ;  
Et simul exhausto fugientia gaudia poc'lo.  
Speravi incassùm, quòd pleno flumine Crater  
Exundans, curam elueret, sævosque dolores,  
Ac benè porrigeret contractæ seria mentis.  
Sero etenim cyatho, ac productæ in lumina cænæ  
Successit turbata quies, simulachraque somni  
Tristia: cumque suos aurora retexerat ortus,  
Et noctis discussæ umbræ, ac lux reddita menti ;  
Quid factum, dictumve fuit, cum corde putabam,  
Unde voluptatis nostræ profluxit origo.  
Forfitan ille jocus, qui turbæ cepit ovantis  
Pectora, et elicuit plausum, risusque solutos,  
Vilia de falso conceptu exordia duxit,  
Vocis ab ambiguo tortæ crudeliter usu ;  
Aut dedit huic ortus spurci lascivia cantûs,  
Quæ violat castas, et acerbùm vulnerat aures :  
Forfitan heu! dulci manabant gaudia rivo,  
Quorum fons vitium fuit illius, illius error,

Quêis

*From topics which Good-nature would forget,  
And Prudence mention with the last regret.*

*Add yet unnumber'd ills, that lie unseen  
In the pernicious draught; the word obscene,  
Or harsh, which once elanc'd must ever fly  
Irrevocable; the too prompt reply,  
Seed of severe distrust, and fierce debate;  
What we should shun, and what we ought to hate.*

*Add too the blood impoverish'd, and the course  
Of Health suppress'd, by Wine's continu'd force.*

*Unhappy Man! whom sorrow thus and rage  
To diff'rent ills alternately engage.  
Who drinks, alas! but to forget; nor sees,  
That melancholy Sloth, severe Disease,  
Mem'ry confus'd, and interrupted Thought,  
Death's harbingers, lie latent in the draught:  
And in the flow'rs, that wreath the sparkling Bowl,  
Fell Adders hiss, and poy's'nous Serpents roll.*

*Remains*



Quêis amat optatam prætexere Candidus umbram,  
Et Sapiens meminisse horret, luctuque refugit.

His super accedit series immensa malorum,  
Quæ miseros fallunt, haustusque sequuntur amaros :  
Hic immunda latent, ignominiosaque dicta,  
Quæque emissâ semel volat irrevocabilis, auri  
Vox durum morosa fonans ; nimis acre, citumque  
Responsum, unde ferox stirpem traxere nefandam  
Suspicio, sævisque minax discordia verbis ;  
Quæque petita nocent, et quæ fugisse decorum est.

Sanguis hebet, frigentque effætæ in corpore vires ;  
Alma salus etiàm cursus oblita priores  
Degenerat, nimioque meri corrumpitur usu.

O nimum miseros Homines, sua si mala nôrint !  
Quos agit alternis dolor et dementia cæcos,  
In pestesque rapit varias, perque aspera versat.  
Securos latices, et longa obliviam potant ;  
Scilicet ignorant inamænum ignobilis Otii  
Torporem, in memori confusas pectore rerum  
Effigies, sævoque timendos agmine Morbos,  
Conceptus interruptos, titubantia Verba,  
Nuntia venturæ Mortis, latitare sub haustu,  
Tristiaque in mediis posuisse cubilia poc'lis :  
Inter et amplexas lætum Cratera corollas,  
(Usque adeo est aliquid, quod in ipsis floribus angat)  
Volvi Hydros, Colubrosque tumescere sibila colla.

*Remains there ought untry'd, that may remove  
Sickness of mind, and heal the bosom? — Love,  
Love yet remains : indulge his genial fire,  
Cherish fair Hope, solicit young Desire,  
And boldly bid thy anxious soul explore  
This last great remedy's mysterious pow'r.*

*Why therefore hesitates my doubtful breast?  
Why ceases it one moment to be blest;  
Fly swift, my Friends ; my Servants, fly ; employ  
Your instant pains to bring your Master joy.  
Let all my Wives and Concubines be dress'd :  
Let them to-night attend the Royal Feast ;  
All Israel's Beauty, all the foreign Fair,  
The gifts of Princes, or the spoils of War :  
Before their Monarch they shall singly pass,  
And the most worthy shall obtain the grace.*

*I said : the Feast was serv'd : the Bowl was crown'd ;  
To the King's pleasure went the mirthful round :  
The Women came : as custom wills, they pass :  
On One (O that distinguish'd One!) I cast  
The fav'rite glance : O ! yet my mind retains  
That fond beginning of my infant pains.*

*Mature*

Intentatum aliquid restat, quod leniat ægrum  
Pectus, et accedat nostro medicina dolori?  
Restat Amor: lætus genialem pascet Calorem,  
Spesque fove teneras, ac molle Cupidinis OEstrum  
Sollicita, mentemque jube, quæ fluctuat æstu  
Curarum, explorare novi medicaminis usum.

Cur igitur dubio jactatur turbine pectus?  
Cur trahit usque moras, ac felix esse recusat?  
Vos Socii properate, simul properate Ministri,  
Quærite Deliciasque novas, Luxumque recentem,  
Et Dominum vestro juvet emptâ labore Voluptas.  
Conjux ornatus, et Pellex induat omnis,  
Regiaque hæc hilares celebrent Convivia nocte;  
Quas habet Israël veneres, peregrinaque tellus,  
Bellorum spolia, aut magnorum munera Regum.  
Ordine quæque suo sub Principis ora verendi  
Prodeat, exortemque ferat dignissima palmam.

Dixi; epulas mensæ apponunt, cratera coronant,  
Lætitiâque vovens Regi scyphus actus in orbem  
Festivum redit, atque hilari fremit Aula tumultu.  
Continuò Muliebris adest de more vetusto,  
Inceditque Cohors: visu perculsus in Unam,  
Egregiam ante alias Unam, jaculabar amorem.  
Multa animo heu! Nymphæ virtus, multusque recurſat  
Oris honos, et adhuc teneræ primordia flammæ  
Agnosco, et nostri cunabula sæva doloris.

*Mature the Virgin was of Egypt's race :  
 Grace shap'd her limbs ; and Beauty deck'd her face :  
 Easy her motion seem'd, serene her air :  
 Full, tho' unzon'd, her bosom rose : her hair  
 Unty'd, and ignorant of artful aid,  
 Adown her shoulders loosely lay display'd ;  
 And in the jetty curls ten thousand Cupids play'd.*

*Fix'd on her charms, and pleas'd that I could love,  
 Aid me my Friends, contribute to improve  
 Your Monarch's blifs, I said ; fresh Roses bring  
 To strow my Bed ; 'till the improv'd Spring  
 Confess her want ; around my am'rous head  
 Be dropping Myrrhe, and liquid Amber shed,  
 'Till Arab has no more. From the soft Lyre,  
 Sweet Flute, and ten-string'd instrument, require  
 Sounds of delight : and thou, fair Nymph, draw nigh ;*

*Thou*

Jam matura Viro, jam plenis nubilis annis,  
 Ægypti sese Virgo de gente ferebat:  
 Fingebant artus Charites, Venus ora polibat.  
 Ambiiit hanc furtim, quoquò vestigia flexit,  
 Mollis honor, placidosque secuta est Gratia gestus.  
 Non tereti strophio turgentes vineta papillas,  
 Exeruit: nec pexa comam est, religatave nodis,  
 Quæ propriis pollens opibus, nihil artis egena,  
 Ex humeris, nitidoque undavit amabilè collo:  
 Crinibus intortum nigris lasciviit Agmen  
 Aligerum, cirrisque Cupido sub omnibus hæsit.

Dum stupui, obtutuque hæsi defixus in uno,  
 Dumque puellaris formæ mirabar honores,  
 Intùs ovans, quòd Amoris erat concessa facultas,  
 Auxilium præfens, dilecti, afferte, Sodales,  
 Addite deliciis nostris, ac gaudia Regis  
 Provehite in melius, dixi; date Lilia plenis,  
 Pubentesque Rosas calathis, et quicquid Odorum  
 Halat; agris defint sua Florea sæcula, noster  
 ✓ Dum crescit Torus, et collecto Vere superbit.  
 Myrrha caput stillans, et Succinus irriget Imber,  
 Aptaque Amatori fudent Opobalsama crines,  
 Donec plura negant Arabum felicia regna.  
 Elicite imbelli modulamina dulcia Plectro,  
 Jucundumque melos; doctique laceffite pulsu  
 Pollicis instrumenta decem resonantia chordis:  
 Tuque etiam accedas propiùs, pulcherrima Virgo,  
 Tu,

*Thou, in whose graceful form, and potent eye  
 Thy Master's joy long sought at length is found;  
 And as thy brow, let my desires be crown'd;  
 O fav'rite Virgin, that hast warm'd the breast,  
 Whose sov'reign dictates subjugate the East!*

*I said; and sudden from the golden throne  
 With a submissive step I hasted down.*

*The glowing garland from my hair I took,  
 Love in my heart, obedience in my look;  
 Prepar'd to place it on her comely head:  
 O fav'rite Virgin! (yet again I said)  
 Receive the honors destin'd to thy brow;  
 And O above thy fellows happy Thou!*

*Their duty must thy sov'reign word obey.*

*Rise up, my Love; my fair one, come away.*

*What pang, alas! what ecstasy of smart  
 Tore up my senses, and transfix'd my heart;  
 When she with modest scorn the Wreath return'd,  
 Reclin'd her beautous neck, and inward mourn'd?*

*Forc'd by my pride, I my concern suppress'd,  
 Pretended drowsiness, and wish of rest;  
 And sullen I forsook th' imperfect feast:*

Ordering

Tu, cujus nitido in vultu, formâque decenti,  
Cujus et in rutilis, quos fulgur obarmat, ocellis,  
Inventa est domini, longùm quæfita, Voluptas :  
Ipse meis votis, et tu potiare coronâ :  
O chara ante alias Virgo, quæ sub juga victum  
Mifisti, latè deviçto Oriente tyrannum !

Talia dicta dedi, ac folio festinus ab aurêo  
Exilii, vultumque ferens, gressûsque precantis.  
Eripui Ipse meis ardentia ferta capillis,  
(Obsequium aspectus gessit, cor intûs amorem)  
Illius et capiti Gemmatum Insigne decoro  
Impositurus eram : rursumque hæc ore locutus,  
O chara ante alias Virgo, cape præmia fronti  
Debita, et O fociis salve prælata Puellis !  
Illæ omnes, studiosa cohors, tua jussâ sequentur.  
Eripe te, formosa, moræ, mea, ferge, Voluptas.

Quam sævus dolor heu ! quam non tolerabilis angor  
Concussit labefactum animum, perque ossa cucurrit ;  
Respuit oblatae cùm munera Virgo Corollæ  
Sævitiâ facili, et vultu indignata modesto  
Interius doluit, tereti cervice reflexâ ?

Indecorem averfata superbia nostra repulsam  
Introrsum curas premere altâ mente coegit :  
Languidus expetii simulato corde soporem,  
Atque epulas imperfectas, et plena reliqui  
Pocula discedens, media inter gaudia tristis :

Semi-

*Ordering the Eunuchs, to whose proper care  
Our Eastern grandeur gives th' imprison'd Fair,  
To lead her forth to a distinguish'd bow'r,  
And bid her dress the bed, and wait the hour.*

*Restless I follow'd this obdurate Maid  
(Swift are the steps that Love and Anger tread)  
Approach'd her person, courted her embrace,  
Renew'd my flame, repeated my disgrace:  
By turns put on the Suppliant, and the Lord:  
Threaten'd this moment, and the next implor'd;  
Offer'd again the unaccepted Wreath,  
And choice of happy Love, or instant Death.*

*Averse to all her am'rous King desir'd,  
Far as she might, she decently retir'd:  
And darting scorn, and sorrow from her eyes,  
What means, said she, King Solomon the Wise?*

*This wretched Body trembles at your Pow'r:  
Thus far could Fortune: but she can no more.  
Free to her self my potent Mind remains;  
Nor fears the Victor's Rage, nor feels his Chains.*

*'Tis said, that thou canst plausibly dispute,  
Supreme of Seers, of Angel, Man, and Brute;*

*Canst*



Semiviros jussi, quorum, sic poscit Eoa  
Majestas, servat tutela innoxia Nymphas,  
Arboreæ exortes educere sedis in umbras,  
Lectum ubi construeret, tempusque maneret amicum.  
Irrequieto intus versante cupidine pectus,  
Difficilis duræque comes vestigia pressi  
Virginis; (usque adeò cursus Amor Iraque nostros  
Præcipitare solent, et plantis addere pennas)  
Accessi propior coram, amplexusque petivi;  
Et repetitus Amor, fuit et repetita repulsæ  
Sæpè mihi labes: in formas cereus omnes,  
Supplicis inque vices indutus, et ora Tyranni,  
Nunc terrere Minis, Prece nunc mollire parabam:  
Serta iterum rejecta tuli, jussique beatæ  
Aut victam Flammæ, aut certæ succumbere Morti.

At non Illa preces tractabilis audiit ullas,  
Sed quantum potuit, passu regressa decenti est:  
Eque oculis mixtum luctu jaculata furorem,  
Quid Sapientis, ait, vult hæc Infania Regis?

Te Dominum infelix agnoscit Corpus, et horret;  
Tantum Fortunæ licuit: sed non datur ultra.  
Arrogat imperium sibi Mens, ac libera restat,  
Victorisque minas, et inania vincula temnit.

Tu potes occultos rerum penetrare recessus,  
Divorumque super naturâ, Hominisque Feræque  
Disserere, argutus Sophiæ, et non sordidus Auctor.

*Canst plead with subtil wit and fair discourse,  
 Of Passion's folly, and of Reason's force.  
 That to the Tribes attentive Thou canst show,  
 Whence their misfortunes, or their blessings flow :  
 That Thou in Science, as in Pow'r art great ;  
 And Truth and Honour on thy Edicts wait .  
 Where is that Knowledge now, that Regal Thought,  
 With just advice, and timely counsel fraught ?  
 Where now, O Judge of Israel, does it rove ?—  
 What in one moment dost thou offer ? Love—  
 Love ? why 'tis Joy or Sorrow, Peace or Strife ?  
 'Tis all the Color of remaining life :  
 And Human Mis'ry must begin or end,  
 As He becomes a Tyrant, or a Friend.  
 Would David's Son, religious, just, and grave,  
 To the first bride-bed of the world receive  
 A Foreigner, a Heathen, and a Slave ?  
 Or grant, thy passion has these names destroy'd ;  
 That Love, like Death, makes all distinction void ;*

Yet

Tu potes, ut perhibent, miranti ostendere Turbæ,  
Indole subtili instructus, pulchrâque loquelâ,  
In quantum Affectus, animique effræna Cupido  
Desipiant, quantum sapiat Rationis acumen.  
Attentas Te posse Tribus it fama docere,  
Undè Boni dulcedo , Malive exurgat amaror.  
Nec Te Majestas, quantum Sapientia, clarat ;  
Et Tua castus Honor, Verumque Edicta sequuntur.  
Quò nunc illa abiit Sapientia ? provida Regis  
Quò fanis adeò, ac maturis prædita Corda  
Consiliis ? ubi nunc, Judex Solymæ, vagantur ?  
Quod mihi nunc offers properanter munus ? Amorem ?  
Siccine mutatus Solomon inservit Amori ?  
Quid sit Amor, quæris ? Dolor est, aut grata Voluptas,  
Aut cum Pace Quies, aut Nox cum lite Diesque ;  
Hinc et vita trahit, superest quæcunque, Colorem.  
Principium Humanæ sumant, finemve necesse est  
Ærumnæ, infesti hic sævit si more Tyranni,  
Aut si Fautor adest, ac mitia pectora gestat.  
Siccine Davidides, triplici quem insignit honore  
Et pietas, et prisca fides, mentisque decorum  
Pondus, in amplexum Peregrinæ Virginis iret,  
Et Famulæ conjux, et Nymphæ Monstra colentis,  
Insignem triplici macularet crimine Lectum ?  
Nomina, cede etiam, quòd Amanti hæc cassâ putentur,  
Et quòd Amor, Mortis ritu, discrimina tollat :  
Dum tamen in pectus tibi dura hic efferus Hostis

*Yet in his empire o'er thy abject breast,  
His flames and torments only are exprest :  
His Rage can in my Smiles alone relent ;  
And all his Joys solicit my Consent.*

*Soft Love, spontaneous Tree, its parted root  
Must from two Hearts with equal vigour shoot :  
Whilst each delighted, and delighting, gives  
The pleasing ecstasy, which each receives :  
Cherish'd with Hope, and fed with Joy it grows :  
Its chearful buds their opening bloom disclose ;  
And round the happy soil diffusive Odor flows. }*

*If angry Fate that mutual care denies ;  
The fading Plant bewails its due supplies :  
Wild with Despair, or sick with Grief, it dies. }*

*By force Beasts act, and are by force restrain'd :  
The Human Mind by gentle means is gain'd.  
Thy useless strength, mistaken King, employ :  
Sated with rage, and ignorant of joy,  
Thou shalt not gain what I deny to yield ;  
Nor reap the Harvest, tho' thou spoil'st the Field.*

*Know,*

Imperia exercet, sævâque Tyrannide ludit,  
Per flammâs solùm, tormentaue, Numen Amoris  
Agnoscis, viresque, expertus tela, tremiscis.  
In Nostro solùm, dum ridet amabilè, Vultu  
Mollefcit Rabies, ftimulique hebetantur acuti;  
Omniaue e Nostro pendent huic Gaudia Nutu.

Arbor mollis, Amor, nullo cogente sub auras  
Sponte fuâ erigitur, gemino quin Corde neceffe est  
Partitâ exiliat radice, ac viribus æquis:  
Delectetque viciffim, et delectetur Utrumque,  
Et dulces animi motus, quos Utraue præbent,  
Utraue percipiant, et amico fœdere crefcant.  
Spes fovet hanc, almofque miniftrant Gaudia fuccos:  
Hinc trudit gemmas, et frondes explicat omnes;  
Et latè Ambrofii circum jactantur Odores.  
Mutua fin crudele negârit pabula Fatum,  
Subfidio viduata fuo Planta arida marcet:  
Et vel mentis inops, moritur, vel victa dolore.

Vis regit ingenium Bruti, ac vis fola coeracet:  
Blanditias, mollesque aditus Humana refofcunt,  
Nec nifi tormento vincuntur Pectora leni.  
Infelix errore tuo, ac fpe captus inani  
Effundas rabiem, Solomon, et inutile robur:  
Irarum fatur heu! blandique ignarus Amoris,  
Quod prece vique obfeffa nego, non victor habebis;  
Nec, fpolies licèt Arva, optatâ Meffe fruêris.

Agnoscas.

*Know, Solomon, thy poor extent of sway;  
 Contract thy brow, and Israel shall obey:  
 But wilful Love thou must with Smiles appease;  
 Approach his awful throne by just degrees;  
 And if thou wouldst be happy, learn to please.*

*Not that those arts can here successful prove:  
 For I am destin'd to another's love.  
 Beyond the cruel bounds of thy Command,  
 To my dear Equal, in my native land,  
 My plighted vow I gave: I his receiv'd:  
 Each swore with truth: with pleasure each believ'd.  
 The mutual contract was to Heav'n convey'd:  
 In equal scales the busy Angels weigh'd  
 Its solemn force, and clap'd their wings, and spread  
 The lasting Roll, recording what We said.*

*Now in my heart behold thy poinard stain'd:  
 Take the sad life which I have long disdain'd:  
 End, in a dying Virgin's wretched fate,  
 Thy ill-starr'd Passion, and My stedfast Hate.  
 For long as blood informs these circling veins;  
 Or fleeting breath its latest pow'r retains;*

*Hear*

Agnoscas angusta tui Pömæria Regni,  
Adde Supercilio nubem, parebit et omnis  
Isräel: at Amor, cui stat pro lege voluntas,  
Fronte tibi est placidâ, ac Rifu pacandus amico;  
Illius ad solium vultu passuque modesto  
Lenitèr arrepas; ac si cupis esse beatus,  
Suadelam edifcas mellitam, artemque placendi.

Nil tamen hîc poterunt pollens suadela, vel artes:  
Namque Ego sum pridem Alterius devota cubili.  
Imperii fines ultra, tuaque effera Rura,  
Compare cum sponso Patriæ in felicibus arvis  
Mutua pacta fides, et mutua dextra coibat:  
Juravit verum, atque lubens credebat Uterque.  
Vota alterna Deum ventus referebat ad aures:  
Lancibus Ætherii librârunt pondus in æquis  
Indigenæ, et lætùm plausere strepentibus alis;  
Dumque manu latè Sacrum explicuere Volumen,  
Fædera Perpetuis mandârunt mutua Fastis.

In Mea nunc cernas immersum Pectora ferrum;  
Spumantemque cruore ensẽ, collapsaque membra;  
Quin animam eripias tristem, quam faucia curis  
Contempsî dudum; ac miserandâ in morte Puellæ,  
Lævus Amor tuus, et vivax mea concidat Ira.  
Namque Hæ vitali saliant dum sanguine Venæ,  
Extremusve ægros dum Spiritus hos regit artus;  
Ægypti:

*Hear me to Egypt's vengeful Gods declare,  
Hate is my part : be thine, O King, Despair.*

*Now strike, she said, and open'd bare her breast ;  
Stand it in Judah's Chronicles confest,  
That David's Son, by impious passion mov'd,  
Smote a She-slave, and murder'd what he lov'd.*

*Asham'd, confus'd, I started from the bed ;  
And to my Soul yet uncollected said :  
Into thy self, fond Solomon, return ;  
Reflect again, and thou again shalt mourn.—  
When I through number'd years have Pleasure sought ;  
And in vain Hope the wanton Phantom caught ;  
To mock my sense, and mortify my pride,  
'Tis in another's pow'r, and is deny'd :  
Am I a King, great Heav'n ! does Life or Death  
Hang on the wrath, or mercy of my Breath ;  
While kneeling I my Servant's smiles implore ;  
And One mad Dam'sel dares dispute my Pow'r ?*

*To ravish her ! that thought was soon depress'd,  
Which must debase the Monarch to the Beast.  
To send her back ! O whither, and to whom ?  
To Lands where Solomon must never come ;*



Ægypti Ultores Divos in vota vocantem  
Exaudi, et Nemefi fundentem hæc verba severæ;  
Usque Odiffe meum est; Tibi desperare superfit!

Nunc ferias, ait, ac pectus nudavit ad ictum;  
In Judæ vigeat Scelus indelebile Fastis;  
Posteritas legat, ut turpi cor percitus irâ  
Davidides Famulam immiti percussit ense,  
Crudelisque Procus Nympham jugulârit amatam.

Turbidus introrsum, perfusus et ora pudore,  
Protinus invisio eripui mea membra Cubili;  
Atque Animo hæc dixi turbato, ægrèque recepto;  
In te descendas, Solomon infane; quid ultrâ  
Quæris? quin iterum reputes, iterumque dolebis.  
Cum jam Ego quæfivi per tædia temporis Unam  
Longa Voluptatem, et jam spe fallente Procacem  
Præsumpsi, placidâ delusus Imagine, Prædam;  
Ut Fastum contundat, et ægrum eludat Amorem,  
Possidet hanc, dulcesque negat mihi Fæmina fructus.  
Rex Ego sum, Superi! vocem officiosa sequuntur  
Fata meam, pendentque meo Mortalia nutu;  
Dum veneror Supplex curvato poplite Servam,  
Contemnitque meas Virgo temeraria Vires?

Vimne inferre velim? hoc subito de pectore cessit  
Consilium, in Mentem quod Regia Corda Ferinam  
Turpiter indueret: patrias dimittere ad oras?  
Quonam iret, Cui missa, Animæ pars altera Nostræ?  
Ad Terras, Solomoni aditus ubi Fata negârunt;

*To that Insulting Rival's happy arms,  
For whom, disdaining Me, She keeps her charms.*

*Fantastic Tyrant of the am'rous Heart ;  
How hard Thy Yoke! how cruel is Thy Dart!  
Those 'scape thy anger, who refuse thy sway ;  
And those are punish'd most, who most obey.  
See Judah's King revere thy greater Pow'r:  
What canst thou covet, or how triumph more?  
Why then, O Love, with an obdurate ear  
Does this proud Nymph reject a Monarch's pray'r?  
Why to some simple Shepherd does she run,  
From the fond arms of David's fav'rite Son?  
Why flies she from the glories of a Court,  
Where wealth and pleasure may thy reign support,  
To some poor cottage on the mountain's brow,  
Now bleak with winds, and cover'd now with snow:  
Where pinching Want must curb her warm Desires,  
And Household Cares suppress thy genial Fires?*

Æmuli in amplexus iret petulantis, honores  
Cui Formæ egregios, Me dedignata, reservat.

Effere, et O Solâ constans levitate, Cupido,  
Qui sævo heû nimium ludo distringis Amantes!  
Quam non molle Jugum! quam non innoxia Tela!  
Indociles tua jussâ pati, et submittere duro  
Colla Jugo, fugiunt Iram, ultricesque Sagittas,  
Dive, tuas; at Quisque magis quo paret Amator,  
Torquetur magis, et pænâ graviore laborat.  
Aspice, ut agnoscat vires, majoraque Scepтрis  
Sceptra suis, Judæ pollens ditione Tyrannus.  
Quid cupias majus, majoresve undè Triumphos  
Victor ages? cur ergò Superba hæc excipit aure  
Surdâ Virgo preces, et Regem spernit Amantem?  
Defugiens Charæ cur Davidis oscula Prolis,  
Nescio quem properat Pastorem amplectier ulnis,  
Qui, quas pascit, Oves hebeti fòrs Indole vincit?  
Cur Aulæ eximium decus, ac fulgentia linquit  
Atria? ubi imperium tibi sustentare, Cupido,  
Divitiæ possint, et Luxuriosa Voluptas:  
Cur habitare Casam pendentem in Vertice Montis  
Stramineam mavult, cunctis modò pervia ventis  
Quæ friget, canis nunc horret operta pruinis;  
Æstum animi in duris urgens ubi rebus Egestas  
Compescet, frigusque, et pensâ operosa Maritæ  
Restinguent Tædam, atque tuos, Amor alme, Calores?

*Too aptly the afflicted Heathens prove  
 The force, while they erect the shrines of Love.  
 His mystic form the Artizans of Greece  
 In wounded stone, or molten gold express :  
 And Cyprus to his Godhead pays her vow :  
 Fast in his hand the Idol holds his Bow :  
 A Quiver by his side sustains a store  
 Of pointed Darts ; sad emblems of his pow'r :  
 A pair of Wings he has, which he extends  
 Now to be gone ; which now again he bends  
 Prone to return, as best may serve his wanton ends. }  
 Entirely thus I find the Fiend pourtray'd,  
 Since first, alas ! I saw the beauteous Maid :  
 I felt him strike ; and now I see him fly :  
 Curs'd Demon ! O ! for ever broken lie  
 Those fatal shafts, by which I inward bleed !  
 O ! can my wishes yet o'ertake thy speed !  
 Tir'd may'st thou pant, and hang thy flagging wing ; }  
 Except thou turn'st thy course, resolv'd to bring  
 The Dam'sel back, and save the love-sick King. }*

*My soul thus struggling in the fatal Net,  
 Unable to enjoy, or to forget ;  
 I reason'd much, alas ! but more I lov'd ;*

*Sent*

Ethnica Gens nimis apta Dei per signa fatetur  
Vim tibi funestam, dum Fana educit Amori.  
Mythica Graiorum Manus ingeniosa Fabrorum  
Effingens simulachra, infligit Vulnera Saxo,  
Aut sævum excudit liquefacto Numen in Auro.  
Supplicibus Votis, et Thure hunc Cyprus adorat :  
Arcum Dextra tenet : Lateri lethalis adhæret  
Corytos, Jaculis horrendum fœtus acutis,  
Mæsta Potestatis, durique Insignia Regni :  
Pennarum Duplex humeris innectitur Ordo,  
Quas nunc extendit properans discedere, quas nunc  
Contrahit in reditum pronus, mutabile semper  
Mentis ad arbitrium, utque procax Lascivia suadet.  
Sic nimis heu ! verè depictum Dæmona novi,  
Ex quo Pulchra meos Virgo præstrinxit ocellos.  
Sensu ictum, nunc cerno fugam : Tibi Spicula, Alastor,  
Æternum jaceant lethalia fracta, medullam  
Quæ mihi trajecere, interno tincta cruore !  
O possuntne tuos mea Vota æquare volatus !  
Torpida deficiat tibi Penna, et fessus anheles ;  
Nunc cursum properè flectas, Nymphamque reducas,  
Et Regi Medicus sis idem, ut Vulneris Auctor.

Dumque Anima in laqueo sic collectata laborat  
Fatali, nec posse frui, aut ex corde Puellam  
Oblito delere datur ; cum mente putabam  
Seriùs heu ! multum tacitâ, at magis æger amavi ;

Et

*Sent and recall'd , ordain'd and disapprov'd :  
 'Till hopeleſs plung'd in an abyſs of grief,  
 I from Neceſſity receiv'd relief :  
 Time gently aided to aſſwage my pain ;  
 And Wiſdom took once more the ſlacken'd rein.*

*But O how ſhort my interval of woe !  
 Our Griefs how ſwift ; our Remedies how ſlow !  
 Another Nymph (for ſo did Heav'n ordain,  
 To change the manner, but renew the pain)  
 Another Nymph, amongſt the many Fair,  
 That made my ſofter hours their ſolemn care,  
 Before the reſt affected ſtill to ſtand ;  
 And watch'd my eye, preventing my command.  
 Abra, She ſo was call'd, did ſoonest haſt  
 To grace my preſence ; Abra went the laſt :  
 Abra was ready ere I call'd her name ;  
 And tho' I call'd another, Abra came.*

*Her Equals firſt obſerv'd her growing zeal ;  
 And laughing gloſs'd, that Abra ſerv'd ſo well.  
 To Me her actions did unbeeded die,  
 Or were remark'd but with a common eye ;  
 'Till more appriz'd of what the Rumour ſaid,*

*More*

Et mihi, et revocavi amens, jussi, atque vetavi :  
Donec jam Curarum exspes submersus in undis,  
Accepi tandè miferandâ a Sorte levamen.  
Temporis hora meos lenibat fera dolores,  
Et laxas iterùm Sapientia fumpfit habenas.

Heu breve solamen, miferos heu parva labores  
Exceptit Requies ! cursu quam præpete Luctus  
Approperant ; pede quam claudo Medicina moratur !  
Altera Nympha, (Deo stetit hæc sententia, pænæ  
Mutatâ facie curas renovare priores)  
Altera Nympha, inter formosas mille Puellas,  
Mollia quæ nostræ curabant Tempora Vitæ  
Intentis studiosæ animis, operâque fideli,  
Stare locis voluit primis, et prima videri  
Ante alias, Oculique loquacis signa notavit  
Officiosa mei, celer antevenire jubenti.  
Abra, (hoc nomen erat Nymphæ,) mihi sponte sub ora  
Objecit se prima, novissimaque exiit Abra :  
Abra parata fuit, nomen licet Ipse tacerem ;  
Cumque vocarem Aliam, properavit et adfuit Abra.

Gliscens Sedulitas, et dædala cura placendi  
Conservas primùm haud latuit ; dedit Abra Cachinno,  
Materiamque Jocis, operâ vehemente Minистра.  
At male apud memorem stabat me Gratia Facti,  
Respexive pigro Spectator lentus ocello ;  
Donec plus patulam præbens rumoribus aurem,

Plus

*More I observ'd peculiar in the Maid.*

*The Sun declin'd had shot his western ray;  
When tir'd with business of the solemn day,  
I purpos'd to unbend the evening hours,  
And banquet private in the Women's bow'rs.  
I call'd, before I sat, to wash my hands:  
For so the precept of the Law commands.  
Love had ordain'd, that it was Abra's turn  
To mix the sweets, and minister the urn.*

*With awful homage, and submissive dread  
The Maid approach'd, on my declining head  
To pour the oils: She trembled as she pour'd;  
With an unguarded look she now devour'd  
My nearer face: and now recall'd her eye,  
And heav'd, and strove to hide a sudden sigh.  
And whence, said I, canst thou have dread, or pain?  
What can thy imag'ry of sorrow mean?  
Secluded from the World, and all its Care,  
Hast thou to grieve or joy, to hope or fear?  
For sure, I added, sure thy little heart  
Ne'er felt Love's anger, or receiv'd his dart.*

*Abash'd she blush'd, and with disorder spoke:  
Her rising shame adorn'd the words it broke.*

*If*



Plùs Nympham attentus, plùs fìngula facta notavi,  
Inque opere Ancillæ plusquam Ancillaria vidi.

Jam Sol Hesperio demerferat Æquore Currus;  
Cum jam ego pertæsus curas, et fèria Lucis,  
Suavitèr aufteros ftatui laxare labores  
Vespere, fecretasque Epulas celebrare Catervam  
Inter Fæmineam, viridi reclinis in umbrâ.  
Affèrri manibus lympham juffi ante, paratæ  
Quam menfæ accubui: fic Leges, Juraque pofcunt.  
Abræ blandus Amor mandârat munia, fontes  
Ut liquidos daret, ac fuaves mifceret odores.

Accessit Nympha obfequio pudibunda decenti,  
Ut prono redolens Capiti irroraret Olivum:  
Irrorans tremuit; nunc caftum oblita pudorem,  
In Me avidos pavit vifus, arfitque tuendo:  
Nunc fuffufa rubore vagos revocavit ocellos,  
Et tacitè eft conata tumentì in pectore motus,  
Ac mæfti premere introrfum Sufpiria Cordis.  
Undè tibi, dixi, manat timor, undè dolores?  
Quid fibi Mæroris velit hæc lugubris Imago?  
Semota a Mundi rebus, fejunctaque longè,  
Tun' Luctum nutris, et Gaudia, Spemque, Metumque?  
Nam certè, nunquam certè Tibi Pectus, Amoris,  
Anguftum, aut Rabiem fenfit, Jaculumve recepit.

Erubuit, fubitoque Animi confufa tumultu  
Singultim hæc dixit: Pulcher Pudor ora loquentis  
Ornavit, pondusque dedit, venerefque Loquelæ.

*If the great Master will descend to bear  
 The humble series of his Hand-maid's care;  
 O! while she tells it, let him not put on  
 The look, that awes the Nations from the Throne:  
 O! let not Death severe in glory lie  
 In the King's frown, and terror of his eye.*

*Mine to obey; thy part is to ordain:  
 And tho' to mention, be to suffer pain;  
 If the King smiles, whilst I my woe recite;  
 If weeping I find favor in his sight;  
 Flow fast my tears, full rising his delight.*

*O! witness Earth beneath, and Heav'n above;  
 For can I hide it? I am sick of Love:  
 If Madness may the name of Passion bear;  
 Or Love be call'd, what is indeed Despair.*

*Thou Sov'reign Pow'r, whose secret will controlls  
 The inward bent and motion of our Souls!  
 Why hast thou plac'd such infinite degrees  
 Between the Cause and Cure of my disease?  
 The mighty Object of that raging fire,  
 In which unpity'd Abra must expire,  
 Had he been born some simple Shepherd's heir,  
 The lowing herd, or fleecy sheep his care;  
 At morn with him I o'er the hills had run,  
 Scornful of Winter's frost, and Summer's sun,*

*Still*

Si potis est animos adeò submittere Princeps,  
 Ut Famulæ Curis patientem commodet aurem;  
 Singula dum narrat, procul exulet horrida Frontis  
 Majestas, Solio Gentes quæ terret ab alto.  
 Ne Mors in Vultu lateat lugubrè micanti,  
 Eque oculo Regis vibret intolerabile Fulgur.

Imperitare Tuum; Mihi jussâ capeßere fas est:  
 Sitque referre licèt, sævos renovare dolores;  
 Dum refero luctus, si Rex arrideat ore  
 Pacato; sequiturque meos si Gratia fletus,  
 Lachryma crebra fluat, fluat Illi plena Voluptas.

Te testor, Tellus, et conscia Sidera Cæli;  
 Pectus amore calet: Quis condere possit Amorem?  
 Si Virgo malefana meretur nomen Amantis:  
 Sive Amor est, nullum sperare in Amore levamen.

O Suprema, Hominum penetrans quæ Corda, Potestas,  
 Affectus regis, et cæcâ moderaris habenâ!  
 Infinitum adeò cur distinet Intervallum  
 Dispositas, Causamque Mei, Morbique Medelam?  
 Si, mea quæ violens carpit præcordia, flammæ  
 Nobilis Ille Auctor, flammæ, quâ mœsta recedet  
 Consumpta in Cineres, heu! Nulli flebilis! Abra,  
 Si modò Pastoris, vel Proles hirta Bubulci,  
 Aut niveos Ovium fætus, Armentave læta  
 Curâffiet; Montes ivissè mane per altos,  
 Nil metuens Brumæ furias, Solisque calores,

Usque

*Still asking, where he made his flock to rest at noon.  
 For him at night, the dear expected Guest,  
 I had with hasty joy prepar'd the Feast;  
 And from the cottage, o'er the distant plain,  
 Sent forth my longing eye to meet the Swain;  
 Wav'ring, impatient, toss'd by Hope and Fear;  
 'Till He and Joy together should appear;  
 And the lov'd Dog declare his Master near.*

*On my declining neck, and open breast,  
 I should have lull'd the lovely Youth to rest;  
 And from beneath his head, at dawning day,  
 With softest care have stoln my arm away;  
 To rise, and from the fold release the Sheep,  
 Fond of his Flock, indulgent to his Sleep.*

*Or if kind Heav'n propitious to my flame  
 (For sure from Heav'n the faithful ardor came)  
 Had blest my Life, and deck'd my natal Hour  
 With height of Title, and extent of Pow'r:*

*Without*

Uſque rogans, medium cùm Sol ſuperârat Olympum,  
Quâne Pecus requiem, et frigus captaret in Umbrâ.  
Hospitis in chari adventum ſub nocte parâſſem  
Feſtinas gaudens epulas, et Ruris inempta  
Fercula; et anguſti ſpeculata e Culmine Teſti,  
Intendiſſem avidos, paſſim omne per æquor, ocellos,  
Sicubi Paſtorem viſu deprendere poſſem;  
Inter Spemque Metumque incerto mobilis æſtu,  
Impatienſque moræ; donec veniente venirent  
Illo Deliciæ, et frontem explicitura Voluptas;  
Et Canis adventus jam ſignificaret Heriles,  
Lenitè attritæ crebro ſinuamine Caudæ.  
Infuſum Gremio Juvenem, Colloque retorto  
Foviſſem amplexu perpulchrum, invaſerat Artus  
Irrigui donec facilis Violentia Somni.  
Mollitè et Capiti ſubducere Brachia vellem,  
Cùm Cælo tenebras oriens Aurora fugârat;  
Eximerem clauſos furgens ut Ovilibus Agnos,  
Pulchri ſemper amans Pecoris, Pecoriſque Magiſtri,  
Huic faciles Somnos, His Pabula læta miniſtrans.

Aut ſi fortè meo Deus aſpirâſſet Amori;  
(Namque erit Ille mihi ſemper Deus, indidit ignem  
Qui tam cæleſtem cordi, qui Solis ad inſtar  
Flagrat inextinctum, et parili fulgore coruſcat)  
Si modò me titulis auctam decorâſſet honeſtis,  
Nataleſque meos auguſti Inſignia Sceptri

(Lucinæ

*Without a crime my Passion had aspir'd,  
Found the lov'd Prince, and told what I desir'd.*

*Then I had come, preventing Sheba's Queen,  
To see the comeliest of the Sons of Men;  
To hear the charming Poet's am'rous Song,  
And gather honey falling from his Tongue;  
To take the fragrant kisses of his Mouth,  
Sweeter than breezes of her native South;  
Likening his Grace, his Person, and his Mien  
To all that Great or Beauteous I had seen.  
Serene and bright his Eyes, as solar beams  
Reflecting temper'd light from crystal streams;  
Ruddy as Gold his Cheek; his Bosom fair  
As Silver; the curl'd ringlets of his Hair  
Black as the Raven's wing; his Lip more red  
Than Eastern coral, or the Scarlet thread;  
Even his Teeth, and white like a young Flock  
Coeval, newly shorn, from the clear Brook*

*Recent,*

(Lucinæ favor, et nascendi nobilis ordo)

Ornâssent: crevisset Amor mihi criminis expers;  
Tùm molles ad Regem aditus mihi Fata dedissent,  
Et fari coràm, dulcemque recludere flammam.

Tunc Ego venissem certans prævertere Shebæ  
Reginam, ut veneres indutum mille viderem,  
Qui formâ Natos Hominum supereminet omnes.  
Ut Lyrici Charitas redolentia carmina Vatis  
Dulcisona audirem; ut depascerer aurea dicta,  
Mellaque libarem, quæ Lingua Poetica fudit.  
Oris ut Ambrosii fragrantia Basia fugens  
Exprimerem, suaves superantia Veris odores,  
Cinnamcamque, oras Shebæ quæ ventilat, auram.  
Egregias formæ Veneres, ac frontis honores  
Omnibus assimilans, quæ, Pulchra, aut Splendida florent.  
Dulcè micant Oculi, ceù lucida tela Dici,  
Refractum nitidi jaculantes lumen ab undis  
Chrystalli, et modico radiant fulgore fereni;  
Interfusa Genas distinguit Purpura, et Auro  
Par Rubor; Argenti candentia pectora vincunt  
Splendorem; torti per lævia Colla Capilli  
Nigrescunt, quales sparsæ per tergora pennæ  
Cornicis; plùs Labra rubent, quam tincta colore  
Stamina Puniceo, Eoive Corallia Ponti;  
Æquali pulchrè Dentes stant ordine, et albi  
Grex velut, cui forma eadem est, eademque Juventas,  
Quique

*Recent, and blanching on the sunny Rock.  
 Ivory with Saphirs interspers'd, explains  
 How white his Hands, how blue the manly Veins.  
 Columns of polish'd Marble firmly set  
 On golden bases, are his Legs and Feet.  
 His Stature all Majestic, all Divine,  
 Straight as the Palmtree, strong as is the Pine.  
 Saffron and Myrrhe are on his Garments shed :  
 And everlasting Sweets bloom round his Head.  
 What utter I? where am I? wretched Maid!  
 Die, Abra, die : too plainly hast Thou said  
 Thy soul's desire to meet his high Embrace,  
 And blessings stamp'd upon thy future Race;  
 To bid attentive Nations bless thy Womb,  
 With unborn Monarchs charg'd, and Solomons to come.*

*Here o'er her speech her flowing eyes prevail.  
 O foolish Maid! and, O unhappy Tale!  
 My suffer'ing heart for ever shall defy  
 New wounds, and danger from a future eye.  
 O! yet my tortur'd senses deep retain  
 The wretched mem'ry of my former pain,*

*The*



Quique recens tonsum liquido de flumine Vellus  
Purum a Sorde refert, et nunc in Rupis aprico  
Vertice, Phæbéo fervori obnoxius albet.  
Sapphiris veluti mistum violaverit aptè  
Si quis Ebur, Manus alba, et cærule Vena colores  
Non alios jactant: huic Crura pedesque Columnæ  
Stant ut Marmoreæ super Aurea fulcra locatæ.  
Nobilis Ore nitet Majestas; Corpore Palmam  
Procero, validis et Pinum viribus æquat.  
Myrrham, fragrantisque Crocos exspirat Amictus,  
Perpetuumque Nemus circa caput halat Amomi.  
Quid loquor? aut ubi sum? quæ me dementia cepit?  
Iratis heu! nata Deis, miserabilis Abra!  
Quin morere, ut merita es, ferroque averte dolorem:  
Heu! clavis nimum verbis, temeraria Virgo,  
Vulgasti angusto conceptum in pectore Votum;  
Te velle in thalamos Tanti conscendere Regis,  
Amplexuque frui; feros honor unde Nepotes,  
Et derivati decorabit Gloria Regni; :  
Ut fortunatam Gens omnis prædicet Alvum,  
Scæptrigerâ fætam Sobole, et Solomone futuro.  
Hic Lachrymæ impediunt iter udum Vocis obortæ.  
O Virgo malefana, infaustaue Fabula! pectus  
Usque meum tædamque novam, et nova Vulnera temnet,  
Spiculaque ex oculo fugiet vibrata futuro.  
Heu! priscus dolor in confossis sensibus hærens

*The dire affront, and my Egyptian chain.*

*As time, I said, may happily efface  
That cruel image of the King's disgrace;  
Imperial Reason shall resume her seat;  
And Solomon once fall'n, again be great.  
Betray'd by Passion, as subdu'd in War,  
We wisely should exert a double care,  
Nor ever ought a second time to err.*

*This Abra then——*

*I saw Her; 'twas Humanity: it gave  
Some respite to the sorrows of my Slave.  
Her fond excess proclaim'd her passion true;  
And generous Pity to that Truth was due.  
Well I intreated her, who well deseru'd;  
I call'd her often; for she always serv'd.  
Use made her Person easy to my sight;*

*And*

Sævit adhuc ; me Vinc'la etiamnùm Ægyptia vexant,  
Et vel adhuc memori manet altè in Mente repôstum  
Opprobriumque vetus, spretæque injuria flammæ.

Postera cùm forsan potis est felicitèr hora  
Sæva adeò delere mei monimenta Pudoris ;  
Lata suas Ratio sedes, et fræna resumet,  
Et lapsus Solomon iterùm ad fastigia rerum  
Ascendet, solitosque sibi deposcet honores.  
Cùm semel indignâ tenuerunt compede mentem  
Affectus, animosque lues interna subegit,  
Marte velût domitos cautas intendere vires  
Hic labor, hoc opus est, Prævique ambage relictâ,  
Erroris nunquàm cursus iterare finistros.

Abra mihi implicuit similis contagia Morbi.  
Hanc visu dignatus eram ; sic pectus amicum  
In Genus humanum suavit : solatia Luctûs  
Hoc dedit Ancillæ, paullùmque emolliit ægram.  
Prodebat veros Labor officiosus amores ;  
Parque fuit veras Nymphæ miserescere curas,  
Et placido vultu tantos medicarier æstus.  
Præmia concessi Meritis, blandoque Puellam  
Lenibam alloquio ; et lectam de millibus unam  
Sæpiùs, egregio dignatus honore, vocabam ;  
Semper enim partes implebat læta Ministræ.  
Hanc facilem visu repetitus reddidit Ufus,

*And Ease insensibly produc'd Delight.*

*When'er I revell'd in the Women's bow'rs  
(For first I sought her but at looser hours)  
The Apples she had gather'd smelt most sweet :  
The Cake she kneaded was the sav'ry meat :  
But Fruits their odor lost, and Meats their taste;  
If gentle Abra had not deck'd the Feast.  
Dishonor'd did the sparkling Goblet stand :  
Unless receiv'd from gentle Abra's hand :  
And when the Virgins form'd the evening choir,  
Raising their voices to the Master-lyre ;  
Too flat I thought This voice, and That too shrill ;  
One show'd too much, and one too little skill :  
Nor could my soul approve the Music's tone ;  
'Till all was hush'd, and Abra sung alone.  
Fairer She seem'd, distinguish'd from the rest ;  
And better Mien disclos'd, as better drest.*

*A*

Quæque fuit facilis visu, mox grata videndo  
Enituit, subitâque animum dulcedine movit.

Mollia cum suavi fallebam tempora luxu,  
Inter Fæmineas sedes, et amæna vireta,  
Delicias Veneris meditans, et totus in illis ;  
(Hanc etenim primò magnarum pondere rerum  
Lassatus quærebam, horæ solamen inertis ;)  
Huic decerpta manu dulcissima Poma ; sâpores  
Hâc Epulis operante novos habuere Placentæ :  
At Fructûs odor, et periit sua gratia Cænæ,  
Jucundusque sâpor ; nisi amabilis Abra decoro  
Ornâssêt sumptu convivia : spumæa Vino  
Pocula deliciisq; suis, et honore carebant,  
Hæc nisi Pulchra manus porrexit amabilis Abraë :  
Cumque choros lectæ celebrarent Vespere Nymphæ,  
Æquarentque Lyræ dominantis voce canores ;  
Hæc nimis austerùm, nimis illa sonabat acutùm,  
Huic nimis artis erat, Solertia defuit illi :  
Nec placuit Citharæ sonus, et vis Musica cordi,  
Donec tota Cohors tacuit, jamque edidit Abra  
Sola Melos, dulcique sonore silentia rupit.  
Eminuit pulchras inter pulcherrima, formâ  
Nobilis exorti, exortes dum duxit honores ;  
Quoque magis nitidos induta incessit amictus,  
Ore magis nitido, et gestu meliore refulsit,  
Mille trahens varios radianti a Veste decores ;

Turgens

*A bright Tiara round her Forehead ty'd,  
To juster bounds confin'd its rising pride :  
The blushing Ruby on her snowy Breast,  
Render'd its panting whiteness more confess'd :  
Bracelets of Pearl gave roundness to her Arm ;  
And ev'ry gem augmented ev'ry charm.  
Her Senses pleas'd, Her Beauty still improv'd ;  
And She more lovely grew, as more belov'd.*

*And now I could behold, avow, and blame  
The several follies of my former flame ;  
Willing my heart for recompence to prove  
The certain Joys that lie in prosp'rous Love.  
For what, said I, from Abra can I fear,  
Too humble to insult, too soft to be severe ?  
The Damsel's sole ambition is to please :  
With freedom I may like, and quit with ease :  
She soothes, but never can enthrall my mind :  
Why may not Peace and Love for once be join'd ?  
Great Heav'n! how frail thy creature Man is made!*

*How*

Turgens frontis honos, inclusus limite justo,  
Detumuit modicùm, rutilo impediẽte Tiarâ :  
Emicuit magis in luctanti pectore candor  
Conspicuus, rubri distinctus luce Pyropi :  
Pulchra rotundârunt Armillæ brachia, baccis  
Insignes ; Gemmâque decor fuit auctus ab omni.  
Dumque hilares mulserẽ perennia Gaudia sensus,  
Lætitiâ crevit crescente Superbia Formæ ;  
Nymphaque amabilior, quo plûs se sensit amatam,  
Prodiit, eque meo veneres sibi duxit amore.

Agnosco reputans, merito et jam crimine damno  
Errores fatuos, ac prisca dedecus ignis ;  
Speratum meritis ubi respondere favorem  
Contingit, jam sponte volens succumbere Amori  
Felici, et certæ flagrare cupidine Messis.  
Quænam etenim ex Abrâ metuenda pericula? Virgo  
Corda intus summissa, illudere nescia capto,  
Et mansueta gerit, sævos exosa triumphos.  
Ut placeat Studium constans, et sola Puellæ  
Ambitio est: Mentis datur exercere potestas  
Arbitrium ; vel amare, aut cum jam tædet, amatam  
Linquere : me mirâ illectum dulcedine lenit,  
At nunquàm indecori retinebit compede vinctum.  
Cur non possit Amor semel, et Pax alma coire?

Quam fragile est Animal, quàm casso robore pollet  
Mortalis, proh Summe Deus ! quam prodere sensim

*How by Himself insensibly betray'd!  
In our own strength unhappily secure,  
Too little cautious of the adverse pow'r;  
And by the blast of Self-opinion mov'd,  
We wish to charm, and seek to be belov'd.  
On Pleasure's flowing brink we idly stray,  
Masters as yet of our returning way:  
Seeing no danger, we disarm our mind;  
And give our conduct to the waves and wind:  
Then in the flow'ry Mead, or verdant Shade  
To wanton Dalliance negligently laid,  
We weave the Chaplet, and we crown the Bowl;  
And smiling see the nearer waters roll;  
'Till the strong gusts of raging Passion rise;  
'Till the dire Tempest mingles Earth and Skies;  
And swift into the boundless Ocean born,  
Our foolish confidence too late we mourn:  
Round our devoted Heads the Billows beat;*

*And*



Se studet, exitiumque sibi molitur ineptus !  
Nescia Mens Hominum fati, Sortisque futuræ,  
Vi nimium confisa suâ infelicitèr audet,  
Et nimis heu turget rebus sublata secundis !  
Nostraque dum Fastûs inflantur Carbasa vento,  
Diversis petimus captivos ducere sensus  
Illecebris, cupidisque animis optamus amari.  
Lata Voluptatis prope Flumina lenitèr ævum  
Ducimus, errantes extremo in Margine ripæ,  
Dum vel adhuc faciles præbet Fortuna regressus :  
Mens, ignara metûs, sua projicit arma, peric'lum  
Dum latet, et Ventis tradit secura protervis  
Consilium: tunc Deliciis, Venerique vacantes,  
Floriferis temerè in Pratis, viridique sub umbrâ  
Prostrati, variâ fragrantès arte Corollas  
Teximus, et Calices undanti implemus Jaccho ;  
Et labi propiore volumine cernimus æquor  
Ridentes; donec violento concitus æstu  
Affectus, sævitque animi malefana Cupido;  
Donec vi rapidâ Venti, velut agmine factò,  
Quà data porta, ruunt; et Hyems jam turbida nimbis  
Et cælo terras, et terris miscuit undas;  
Cùm nos in præceps prono rapit æquore Vortex,  
Serò Stultitiamque, et spes lugemus inanes:  
Devotum Morti caput undique pulsat aquarum

*And from our troubled view the lessen'd lands retreat.*

*O mighty Love! from thy unbounded pow'r  
How shall the human bosom rest secure?  
How shall our thought avoid the various snare?  
Or Wisdom to our caution'd soul declare  
The diff'rent shapes, Thou pleasest to employ,  
When bent to hurt, and certain to destroy?*

*The haughty Nymph in open Beauty drest,  
To-day encounters our unguarded breast:  
She looks with Majesty, and moves with State:  
Unbent her soul, and in misfortune great,  
She scorns the World, and dares the rage of Fate.*

*Here whilst we take stern Manhood for our guide,  
And guard our conduct with becoming pride;  
Charm'd with the courage in her action shown,  
We praise her mind, the Image of our own.  
She that can please, is certain to persuade:  
To-day below'd, to-morrow is obey'd.  
We think we see thro' Reason's optics right;  
Nor find, how Beauty's rays elude our sight:*

*Struck*

Impetus, atque oculo Tellus subducta dolenti  
Decrescit visu minor, et vanescit in auras.

O late pollens Amor! O Suprema Potestas!  
Quêis Humana tuas eludent Corda catenas  
Artibus? aut varias Ratio quæ provida fallet  
Insidias? Quænam doceat Prudentia mentem,  
Quæ te transformas rerum in miracula, certus  
Lædere Mortales, et iniquo perdere leto?

Virgo tumens fastu, Veneris ditissima donis  
Cor hodiè oppugnat, tantis congressibus impar:  
Fulget in incessu Majestas, fulget in ore:  
Libera dum curis, nulloque infracta dolore  
Mens inter medios spirat sublimia casus,  
Illa Hominum, et Fati furias irridet inanes.

Hic dum sæva suis Virtus nos flectit habenis,  
Et rigidos tutatur Honeſta Superbia mores;  
Magnanimæ insolitâ capti virtute Puellæ,  
Non indigna Viro laudamus pectora, Mentemque  
Excelsam, et speculo nobis blandimur in illo.  
Quæ lenocinio devincit, docta placendi  
Mille modos, suadere potest, et corda gubernat  
Eloquio: serpentem hodiè per pectora flammam  
Sentit Amans, supplex Nymphæ cras paret amata.  
Decipimur specie Recti, Rationis ocello  
Confisi nimis; ignari, quàm Spicula Vultûs  
Formosi, radiique micantes Lumina fallant.

*Struck with her eye, whilst we applaud her mind;  
And when we speak her great, we wish her kind.*

*To-morrow, cruel Pow'r, thou arm'st the Fair  
With flowing sorrow, and disbevel'd hair:  
Sad her complaint, and humble is her tale,  
Her sighs explaining where her accents fail.  
Here gen'rous softness warms the honest breast:  
We raise the sad, and succour the distress'd:  
And whilst our wish prepares the kind relief;  
Whilst pity mitigates her rising grief:  
We sicken soon from her contagious care;  
Grieve for her sorrows, groan for her despair;  
And against Love too late those bosoms arm,  
Which tears can soften, and which sighs can warm.*

*Against this nearest cruelest of foes,  
What shall wit meditate, or force oppose?  
Whence, feeble Nature, shall we summon aid;  
If by our pity, and our pride betray'd?  
External remedy shall we hope to find,  
When the close Fiend has gain'd our treach'rous mind;  
Insulting there does Reason's pow'r deride;  
And blind himself, conducts the dazzled guide?*

*My*

Fulgura nos Oculi præstringunt lucida, mentem  
Laudantes; et cùm fortem, magnamque fatemur,  
Mirando ardemus, facilemque precamur amorem.

Improbe Amor, Nymphæ cras tristia suggeris arma,  
Rorantesque Genas lachrymis, passiosque Capillos:  
Sermo humilis, querulusque dolor; Suspiria præstant  
Crebra vicem, quoties nec Vox neque verba sequuntur.  
Concipiunt placidos generosa hinc Pectora motus:  
Triste levare genu, et succurrere discimus ægræ:  
Dumque inopi auxilium votis properamus amicis;  
Dum pia crescentes minuunt solatia luctus:  
Transitione malum nocet, et contagia Mœror  
Dissipat; adflemus flenti, adgemimusque gementi;  
Seriùs armatum Cor sese opponit Amori,  
Quod gemitu calet, ac lachrymis mollescere novit.

Hujus in incurfus, domitâ qui Mente triumphos  
Intùs agit, cunctis truculentior hostibus, artes  
Quas struet Ingenium, quæ propugnacula vires  
Objicient? aut undè tuo malè fulta vigore,  
Natura, auxilium, sociasque arcessere turmas  
Fas erit, ingenium si mite, animique feroces  
Nos prodant Fastus? num spe ludemur inani,  
Externamque petemus opem, cùm obsederit Hostis  
Viscera, et infido sub Pectore Signa locarit?  
Illic insultat Victor Ratione subactâ,  
Illusæque Ducis regit orbis lumine gressus?

Nunc

*My Conqueror now, my lovely Abra held  
 My Freedom in her Chains: my Heart was fill'd  
 With Her, with Her alone: in Her alone  
 It sought its Peace and Joy: while She was gone,  
 It sigh'd, and griev'd, impatient of her stay:  
 Return'd, She chas'd those Sighs, that Grief away:  
 Her absence made the night: her presence brought the day.*

*The Ball, the Play, the Mask by turns succeed.  
 For her I make the Song: the Dance with her I lead.  
 I court her various in each shape and dress,  
 That Luxury may form, or Thought express.*

*To-day beneath the Palm-tree on the Plains  
 In Deborah's arms and habit Abra reigns:  
 The wreath denoting conquest guides her brow:  
 And low, like Barak, at her feet I bow.  
 The mimic Chorus sings her prosp'rous Hand;  
 As she had slain the Foe, and sav'd the Land.*

*To-morrow she approves a softer Air;  
 Forsakes the pomp and pageantry of War;  
 The form of peaceful Abigail assumes;  
 And from the Village with the Present comes:*

*The*

Nunc victum gratâ me vinxit amabilis Abra  
Compede: cor totum possedit, et una replevit  
Dilecta ante alias Virgo: fuit Illa Voluptas,  
Sola fuit Requies: cùm cesserat Illa, morarum  
Impatiens dolui, et suspiria crebra profudi;  
Illa redux luctum, et suspiria mœsta fugavit.  
Nox erat atra absente, Dies præsente refulsit.

Alternis fubeunt et Scenica Pompa, Chorique,  
Et Personati Lascivia Comica Ludi.  
Huic pedibus plaudo choreas, Huic Carmina dico.  
Hanc sequor ornatus totidem formasque gerentem,  
Dædala quot Luxûs Solertia fingere novit.

Abra hodiè patulo Palmæ sub tegmine regnat,  
Cincta armis, habitus Deboræ imitata viriles:  
Festa triumphales exornant Serta capillos:  
Ipse, Barachi instar, prostrato corpore supplex  
Advolvor pedibus: celebrat felicia Nymphæ  
Cœpta Chorus, fictique canit miracula Belli;  
Haud aliter quam si patriis averterat oris  
Exitium Vindex animosa, et straverat Hostem.

Cras placidi gestus magis, et tranquilla Venustas  
Huic placet: exuit ora trucem referentia Martem,  
Et Pompam Armorum, Simulachraque splendida ponit;  
Paciferae induitur vultus, habitusque Abigalæ;  
Et Villâ egrediens opulentos ruris honores  
Pleno læta sinu portat: mirata Juventus

Defigunt

*The Youthful band depose their glitt'ring Arms ;  
Receive her Bounties, and recite her Charms ;  
Whilst I assume my Father's Step and Mien,  
To meet with due Regard my future Queen.*

*If haply Abra's Will be now inclin'd  
To range the Woods, or chace the flying Hind ;  
Soon as the Sun awakes, the sprightly Court  
Leave their Repose, and hasten to the Sport.  
In lessen'd Royalty, and humble State,  
Thy King, Jerusalem, descends to wait,  
'Till Abra comes. She comes : a Milk-white Steed,  
Mixture of Persia's, and Arabia's Breed,  
Sustains the Nymph : her Garments flying loose  
(As the Sydonian Maids, or Thracian use)  
And half her Knee, and half her Breast appear,  
By Art, like Negligence, disclos'd, and bare.  
Her left Hand guides the hunting Courser's Flight :  
A Silver Bow She carries in her Right :  
And from the golden Quiver at her Side,  
Rustles the Ebon Arrow's feather'd Pride.  
Saphirs and Diamonds on her Front display  
An artificial Moon's increasing Ray.*

*Diana,*



Defigunt tellure hastas, et Scuta reclinant ;  
Accipiunt dona, ac Veneres uno ore fatentur ;  
Ipse Patris gressum, et Frontis venerabile pondus  
Affectans, multâ cum majestate Futuræ  
Reginæ occurro, et celsa in Palatia duco.

Sin densis fortè in Sylvis velit Abra vagari,  
Et Cervos agitare leves, aut figere Damas ;  
Sole recens orto stratis excita soporem  
Excutit, agrestique accingitur Aulica Ludo  
Exultans animis Pubes. Celeberrimus Ille,  
Rex Tuus, O Solyme, Sceptri gravitate relictâ,  
Et jam Rege minor, cunctantem sedulus Abram  
Expectat : tandem magnâ stipante catervâ  
Progreditur : Nympham Sonipes candore nivali,  
Persarum ducens Arabumque ab origine gentem  
Ambiguam, portat : Ventis ludibria vestes  
Disinctæ fluitant, (Tyriis sic ire Puellis,  
Sic mos Thræiciis) apparent parte papillæ  
Dimidiâ, nudumque genu ; nullumque fatetur,  
Sit licet Arte exulta, decens Incuria Cultum.  
Quadrupedem lævâ regit, et vestigia firmat :  
Insignem argento manus altera sustinet Arcum.  
Ex Aurêâ, lateri, Pharetrâ, quæ pensilis hæret,  
Tela sonant, Ebenusque coruscis perstrepat alis.  
Sapphirus, niveâque Adamas in fronte relucens  
Ostendunt fictæ crescentia Cornua Lunæ.

*Diana, Huntress, Mistress of the Groves,  
The fav'rite Abra speaks, and looks, and moves.  
Her, as the present Goddess, I obey :  
Beneath her Feet the captive Game I lay.  
The mingled Chorus sings Diana's Fame :  
Clarions and Horns in louder Peals proclaim  
Her Mystic Praise : the vocal Triumphs bound  
Against the Hills : the Hills reflect the Sound.*

*If tir'd this Evening with the hunted Woods,  
To the large Fish-pools, or the glassy Floods  
Her Mind To-morrow points ; a thousand Hands  
To-night employ'd, obey the King's Commands.  
Upon the watr'y Beach an artful Pile  
Of Planks is join'd, and forms a moving Isle.  
A golden Chariot in the Midst is set ;  
And silver Cygnets seem to feel its Weight.  
Abra, bright Queen, ascends her gaudy Throne,  
In semblance of the Græcian Venus known :  
Tritons and Sea-green Naiads round her move ;  
And sing in moving Strains the Force of Love :  
Whilst as th' approaching Pageant does appear ;*

*And*

Omnia Dianæ fimilis, vocemque, coloremque,  
Et Gressum, Princeps nemorum nunc Abra movetur  
Venatrix. illam, præfens ceû Numen, adoro :  
Illius ante pedes votivam ex ordine prædam  
Projicio. socio famam Chorus ore Dianæ  
Concinit : ærisonam Lituusque et Buccina vocem  
Altiùs intendunt, et falsâ Laude tumescunt  
Pleniùs : Aërios certantia Murmura Colles  
Percutiunt : pulsi Colles clamore resultant,  
Et Nemorum assensu vox ingeminata remugit.

Vespere si sero capiant fastidia Nympham  
Venatûs, Nemorumque, et cras pellucida malit  
Flumina, Piscososque Lacus invisere ; Fabrûm  
Mille hâc nocte manus Regalia jussâ capefunt.  
Concrefcit tabulis compacta in littore Moles,  
Inque Altum demissâ, Natatilis Infula prodit.  
In medio Currus radianti fulgidus auro  
Ponitur ; Argentêique videntur pondus Olores  
Sentire, ac Collo vix sustentare gementi.  
Formosa, ascendit Solium, Regina, coruscum  
Abra, et adoptivo Veneris cognomine crescit :  
Plurimus hanc Triton, et Naiades undique glaucæ  
Agminibus stipant densis ; blandâque camœnâ  
Vim celebrant dulcem, pollensque Cupidinis Oestrum.  
Intereâ, propiùs dum Pompæ accedit Imago  
Ludicra ; sublatufque Virûm jam Clamor, et Ora

*And echoing Crouds speak mighty Venus near;  
 I, her Adorer, too devoutly stand  
 Fast on the utmost Margin of the Land,  
 With Arms and Hopes extended, to receive  
 The fancy'd Goddess rising from the Wave.*

*O subject Reason! O imperious Love!  
 Whither yet further would my Folly rove?  
 Is it enough, that Abra should be great  
 In the wall'd Palace, or the Rural Seat?  
 That masking Habits, and a borrow'd Name  
 Contrive to hide my Plenitude of Shame?  
 No, no: Jerusalem combin'd must see  
 My open Fault, and Regal Infamy.  
 Solemn a Month is destin'd for the Feast:  
 Abra invites: the Nation is the Guest.  
 To have the Honor of each Day sustain'd,  
 The Woods are travers'd; and the Lakes are drain'd:  
 Arabia's Wilds, and Ægypt's are explor'd:  
 The Edible Creation decks the Board:  
 Hardly the Phenix 'scapes ——  
 The Men their Lyres, the Maids their Voices raise,  
 To sing my Happiness, and Abra's Praise.  
 And slavish Bards our mutual Loves rehearse*

Pulsa sono, Venerem testatur adesse potentem ;  
Ipse pius nimium Cultor servilia præsto  
Officia, extremoque pedes in Margine figo,  
Extendens cupidasque manus, et Pectora, fictum  
Ut capiam vitreis emergens Numen ab Undis.

O Ratio Alterius jussis obnoxia ! Sceptro  
Efferus O tristi, et sævâ ditione, Cupido !  
Quonam me ulterius temerarius auferet Error ?  
An satis est intra Muros, et Septa Palatî,  
Aut scenas inter virides, Nemorumque recessus,  
Plusquam Regificos Abram exercere triumphos ?  
An Larvâ satis, ac ficto prætexere Culpam  
Nomine, et arte Nefas tantum celare modestâ ?  
Non ita : spectatum veniet Solymæia Tellus  
Principis Opprobrium, et manifesti Signa Pudoris.  
Lætitiæ Mensis, festoque sacatur honori :  
Abra vocat : Judæa epulas accita frequentat.  
Sufficere ut Luxû possint alimenta diurno,  
Sylva exhausta Feris viduatur, Piscibus Unda :  
Quin Arabum spoliantur, et avia Tesqua Canopi :  
Undique collectum mensas Genus ornat Edule :  
Vix fugit Ipse Gulam, Volucris licet Unica, Phœnix.  
Impellunt Pueri vocales pollice Chordas,  
Innuptæ liquido resonant Melos ore Puellæ,  
Felicemque canunt Solomona, Abramque venustam.  
Quin et venales auro, Gens improba, Vates

Mendacî

*In lying Strains, and ignominious Verse :*

*While from the Banquet leading forth the Bride,*

*Whom prudent Love from public Eyes should hide ;*

*I show Her to the World, confess'd and known*

*Queen of my Heart, and Part'ner of my Throne.*

*And now her Friends and Flatt'ers fill the Court :*

*From Dan, and from Beersheba they resort :*

*They barter Places, and dispose of Grants,*

*Whole Provinces unequal to their Wants.*

*They teach Her to recede, or to debate ;*

*With Toys of Love to mix Affairs of State ;*

*By practis'd Rules her Empire to secure ;*

*And in my Pleasure make my Ruin sure.*

*They gave, and She transferr'd the curs'd Advice,*

*That Monarchs should their inward Soul disguise,*

*Dissemble and command, be false and wise ;*

*By ignominious Arts for servile Ends*

*Should*

Mendaci citharâ, ac probroſo carmine amores  
Concelebrant, tituliſque decoris Crimen inaurant.  
Poſtquam exempta fames Epulis, Menſæque remotæ,  
Egredior ducens media inter millia Sponſam,  
Quam Prudens celaret Amor; poſitoque pudore  
Spectandam exhibeo Cunctis, Solique, Torique  
Confortem, Cordiſque mei, Sceptriſque potentem.

Nunc et Adulantûm plenis vomit ædibus undant  
Aula frequens, quos Abra ſuis adſcripſit Amicis:  
Dan exhausta caret, caret et Beerſheba Colonis.  
Sordida regifico tractant commercia teſto;  
Proſtat Honos Auro, proſtant Inſignia Regni,  
Et minor eſt avidis Provincia plurima Votis.  
Cedere quando opus, aut noſtris ſe opponere dictis,  
Hi Nympham erudiunt; et Amoris Ludicra Curis  
Imperii gravibus miſcere, ac Seria Nugis;  
Per fixas ſtabilem firmare Tyrannida Normas;  
Deliciisſque meis fatalem infundere Peſtem.  
Conſilium, Sceleris quod debuit Illa Magiſtris,  
Succinit, et diro fallit mea corda veneno;  
Regibus, hæc inquit, fas eſt obducere fuco  
Pellaci ſua verba, ac cæcâ abſcondere nocte  
Internos animi ſenſus; ſimulare, jubere,  
Vulpinaſque agitare cato ſub pectore fraudes;  
Quin opus eſt pravæ didiciſſe fidelitèr artes,  
Et, ſua dum ſpectant ſtudioſi commoda, blandis

Illa-

*Should compliment their Foes, and shun their Friends.*

*And now I leave the true and just Supports*

*Of legal Princes, and of honest Courts,*

*Barzillai's, and the fierce Benaiah's Heirs ;*

*Whose Sires, great Partners in my Father's Carcs,*

*Saluted their young King at Hebron crown'd,*

*Great by their Toil, and glorious by their Wound.*

*And now, unhappy Council, I prefer*

*Those whom my Follies only made me fear,*

*Old Corah's Brood, and taunting Shimei's Race ;*

*Miscreants who ow'd their Lives to David's Grace ;*

*Tho' they had spurn'd his Rule, and curs'd him to his Face.*

*Still Abra's Pow'r, my Scandal still increas'd ;*

*Justice submitted to what Abra pleas'd :*

*Her will alone could settle or revoke ;*

*And Law was fix'd by what She Latest spoke.*

*Israel neglected, Abra was my Care :*



Illaqueare dolis Inimicos, pellere Amicos,  
 Quos Probitas exornat, amorque incoctus Honesti.  
 Et jam subduco fidas mihi sponte Columnas,  
 Fulcraque contemno, quæ Justos optima Reges  
 Sustenant, quæis nixa viget, tollitque sub auras  
 Læta caput, studiis floescens Regia pulchris ;  
 Barzillæ Hæredes, et fortia corda, Benaïæ  
 Belligeri Sobolem ; quorum, Gens inclyta, Patres  
 Ritè salutârunt Diadema Hebronis ad urbem  
 Indutum, viridi cum jam pubesceret ævo,  
 Jesseiden, ducentem alieno e vulnere famam,  
 Et Rerum fociis evectum ad Culmina curis.  
 Nunc in deliciis habeo inconsultus et amens,  
 Quos formidandos mea Noxa, ac devius error  
 Reddidit, arguti metuendos Scommate Nafi ;  
 Mordacis Shimëi Catulos, Coræque vetusti ;  
 Quæis animo David victus clemente pepercit,  
 Legibus obtritis licèt, et moderamine Sceptri,  
 Ipsius ante oculos diris petiere Tyrannum.

Crevit adhuc Abræ imperium, mihi dedecus unà  
 Crevit, et aucta novas vires Infamia sumpsit ;  
 Arbitrio Lances Abræ Themis Ipsa potentis  
 Submisit labefacta suas : Jus hujus ab ore  
 Pendebat ; fixit Leges Verbo, atque refixit.

Posthabitâ Ifræel, mihi Publica et Unica Cura  
 Abra fuit : parens huic soli munia Vitæ

*I only acted, thought, and liv'd for Her.  
I durst not reason with my wounded Heart.  
Abra possess'd; She was its better Part.  
O! had I now review'd the famous Cause,  
Which gave my righteous Youth so just Applause;  
In vain on the dissembled Mother's Tongue  
Had cunning Art, and sly Persuasion hung;  
And real Care in vain, and native Love  
In the true Parent's panting Breast had strove;  
While both deceiv'd had seen the destin'd Child  
Or slain, or sav'd, as Abra frown'd, or smil'd.  
Unknowing to command, proud to obey,  
A life-less King, a Royal Shade I lay.  
Unheard the injur'd Orphans now complain:  
The Widow's Cries address the Throne in vain.  
Causes unjudg'd disgrace the loaded File;*

*And*

Læto obii studio, Soli res fedulus egi,  
 Huic soli tenues versabam pectore curas,  
 Huic totus vigui, Solique in commoda vixi.  
 Heu! non ausus eram trutinâ Rationis in æquâ  
 Explorare aliquid, vel læso seria corde  
 Volvere, et errores tantos proferre sub auras.  
 Abra intus tenuit, Cordis Pars optima, Sedem.  
 O! si nunc iterum peragi me Judice Causam  
 Vidissem egregiam, meritos quæ iusta locuto  
 Afferuit Juveni plausus, Ars callida Matris  
 Frustrâ infedisset fictæ, Suadelaque labris  
 Mellea; et in Veræ tumuissent pectore frustra  
 Naturâ stimulatus Amor, et conscia Proles  
 Cura suæ; deceptæ animi dum morte peremptum  
 Spectassent Ambæ Puerum, vel vescier aurâ  
 Permissum æthereâ, litis prout Arbitra, frontem  
 Obduxit nebulâ, vel risu molliit, Abra.

Imperii laxas moliri ignarus habenas,  
 Servitium affectans, amplexatusque catenam,  
 Truncus iners jacui, et Magni vix Principis Umbra.  
 Fundit inauditas Orborum turba querelas  
 Custodum vi læsa: preces, ac flebile Murmur  
 Incaustum mittunt Viduæ, Soliumque fatigant.  
 Iudicii nondum libratae examine lites  
 Prægrave dedecorant pendens e vertice Filum;

*And sleeping Laws the King's Neglect revile.  
No more the Elders throng'd around my Throne,  
To hear my Maxims, and reform their own.  
No more the Young Nobility were taught,  
How Moses govern'd, and how David fought.  
Loose and undisciplin'd the Soldier lay;  
Or lost in Drink and Game the solid Day:  
Porches and Schools, design'd for public Good,  
Uncover'd, and with Scaffolds cumber'd stood,  
Or nodded, threatening Ruin ——  
Half Pillars wanted their expected Height;  
And Roofs imperfect prejudic'd the Sight.  
The Artists grieve; the lab'ring People droop:  
My Father's Legacy, my Country's Hope,  
God's Temple lies unfinish'd ——  
The Wise and Grave deplor'd their Monarch's Fate,  
And future Mischiefs of a sinking State.  
Is this, the Serious said, is this the Man,  
Whose active Soul thro' ev'ry Science ran?*

*Who*

Et Leges fomno paritèr cum Rege sepultæ,  
Otia securi damnant ingloria Regis.

Jam non ulteriùs Seniorum nobilis Ordo  
Confluit ad Solium, præcepta falubria docti  
Hinc emendatis ut normam Moribus aptent.

Jam non ulteriùs didicit Generosa Juventus,  
Quid Mosis potuit Sceptrum, quid Davidis Arma.  
Defuetus belli studiis sine more jacebat,

Enervis luxu, et Solidi Spatia ampla Diei  
Consumpsit lusus inter, vel Pocula Miles:

Jamque Scholæ, et longis se porrectura per orbes  
Area Porticibus, quas olîm in Publica fanus  
Commoda molibar, Tecti fastigia quærunt,  
Et Tabulatorum victæ sub mole fatiscunt,  
Nutantve horrificis ex alto immanè Ruinis.

Culmina Dimidiæ poscunt sperata Columnæ;  
Et lædunt oculos Tecta interrupta, minæque  
Murorum ingentes, denormatique labores.

Artifices lugent, Fabrilique Agmina languent:  
A Patre legatum, Patriæ Spes maxima, Magni  
Templum, Augustum, ingens, stat Numinis imperfectum,  
Cognatoque jacent æquanda Cacumina Cælo.

Fata dolent Sapiens, austeraque Turba, Tyranni;  
Et derivandas in Regna labantia clades.

Hic Vir, Hic est, inquit rigidus Servator Honesti,  
Cujus Mens agilis peregrè sine corpore velox  
Notitiæ campos ruit expatiata per omnes?

Ingenium

*Who by just Rule and elevated Skill  
Prescrib'd the dubious Bounds of Good and Ill?  
Whose Golden Sayings, and Immortal Wit,  
On large Phylacteries expressive writ,  
Were to the Forehead of the Rabbins ty'd,  
Our Youth's Instruction, and our Age's Pride?  
Could not the Wise his wild Desires restrain?  
Then was our Hearing, and his Preaching vain!  
What from his Life and Letters were we taught,  
But that his Knowledge aggravates his Fault?*

*In lighter Mood the Humorous and the Gay  
(As crown'd with Roses at their Feasts they lay)  
Sent the full Goblet, charg'd with Abra's Name,  
And Charms superior to their Master's Fame:  
Laughing some praise the King, who let 'em see,  
How aptly Luxe and Empire might agree:  
Some gloss'd, how Love and Wisdom were at Strife;  
And brought my Proverbs to confront my Life.  
However, Friend, here's to the King, one cries:*

*To*

Ingenium ejus subtile, ac Regula solers  
Ambiguos justo signavit limite fines,  
Quos ultra Pravum, quos intra constitit Æquum?  
Cujus Dicta, sacro mirè distincta lepore,  
Aurea, perpetuâ semper dignissima vitâ,  
Membranis inscripta amplis Rabbinica Turba  
Fronti annexa suâ, decus immortale gerebant;  
Unde sibi præcepta Juventus commoda duxit,  
Et quibus exornata superbiit Ipsa Senectus?  
Non potuit Sapiens cohibere Cupidinis æstus?  
Tunc frustrâ auditus, frustrâ fuit Ille locutus!  
Quidve aliud docuit nos Vita illius, et Artis  
Callida mens omnis, nisi quòd tam Nobilis ipsum  
Nobilitet scelus, ingeminetque Scientia Culpam?

Indulserè jocis Hilares Lepidique Sodales,  
(Ut Roseis vincti redolentia tempora Sertis  
Accubuere epulis) Vinoque undantia Nobis  
Poc'la propinârunt, Abræ testantia nomen,  
Et Vencres, quæcis Regis honos, et Gloria cessit.  
Indulgent Alii Rifu, laudantque Tyrannum,  
Qui Populo spectare dedit, quam Luxus, et aptè  
Majestas coeant, et in unâ fede morentur:  
Hi tacitè advertunt, quantâ Sapientia lite  
Discordent et Amor; Nostræque facerrima certant  
Frontibus adversis Præcepta opponere Vitæ.  
Attamen, exclamat Quidam, Cratere salutem

Hoc

*To Him who was the King, the Friend replies.  
 The King, for Judah's, and for Wisdom's Curse,  
 To Abra yields : could I, or Thou do worse?  
 Our looser Lives let Chance or Folly steer :  
 If thus the Prudent and Determin'd err.  
 Let Dinah bind with Flowers her flowing Hair :  
 And touch the Lute, and sound the wanton Air :  
 Let us the Blifs without the Sting receive,  
 Free, as we will, or to enjoy, or leave.  
 Pleasures on Levity's smooth Surface flow :  
 Thought brings the Weight, that sinks the Soul to Woe.  
 Now be this Maxim to the King convey'd,  
 And added to the Thousand he has made.*

*Sadly, O Reason, is thy Pow'r express'd,  
 Thou gloomy Tyrant of the frighted Breast!  
 And harsh the Rules, which we from thee receive;  
 If for our Wisdom we our Pleasure give;  
 And more to think be only more to grieve.*

}

*If Judah's King at thy Tribunal try'd,  
 Forsakes his Joy, to vindicate his Pride;*

*And*



Hoc voveo Regi:— qui Rex fuit, increpat Alter.  
Dedecus heu! Sophiæ, Judæque ingloria labes,  
Rex Abræ servit miser, imperiumque fatetur.  
Numquid Ego hoc pejus, vel Tu delinquere possis?  
Luxuriæ penitùs, Venerique litemus inertì,  
Sorſque regat noſtras, vel grata Infania Vitas;  
Quando ità, quos forti Sapiencia pectore munit,  
Abripit in præceps animi temerarius error.  
Floribus impediât fluitantes Dina capillos;  
Et Citharæ volucris percurrentes pollice chordas,  
Lascivum melos eliciat, modulòsque procaces:  
Libemus nullis armata Roſaria ſpinis,  
Sumere dùm Nobis, vel ſumpta relinquere fas eſt.  
Deliciæ placido Levitatis in æquore ludunt:  
Addit Cura ingens, et non tolerabile pondus,  
Quod fundo Luçtûs Animam ſubmergit in imo.  
Nunc itaque Hæc noſtro mandentur Dicta Tyranno,  
Præceptumque ſuis accedat Millibus Unum.

Sæva tui eſt, Ratio, et metuenda Potentia Sceptri,  
Indigena O Pavidì, et Dominatrix aſpera Cordis!  
Et Legum imponis crudelia fœdera Victis,  
Si Sophiâ Dulcis fit permutanda Voluptas,  
Et quo Quiſque magis reputet, magis ingruat Angor.  
Si Judæ Rex ipſe tuum reus ante Tribunal,  
Aſſerat ut tumidos, ponat ſua Gaudia, Faſtus;

*And changing Sorrows, I am only found  
Loos'd from the Chains of Love, in Thine more strictly bound.*

*But do I call Thee Tyrant, or complain,  
How hard thy Laws, how absolute thy Reign?  
While Thou, alas! art but an empty Name,  
To no Two Men, who e'er discours'd, the same;  
The idle Product of a troubled Thought,  
In borrow'd Shapes, and airy Colours wrought;  
A fancy'd Line, and a reflected Shade;  
A Chain which Man to fetter Man has made,  
By Artifice impos'd, by Fear obey'd.*

*Yet, wretched Name, or Arbitrary Thing,  
Whence ever I thy cruel Essence bring,  
I own thy Influence; for I feel thy Sting.  
Reluctant I perceive thee in my Soul,  
Form'd to command, and destin'd to controul.  
Yes; thy insulting Dictates shall be heard:  
Virtue for once shall be Her own Reward:  
Yes; Rebel Israel, this unhappy Maid  
Shall be dismiss'd: the Crowd shall be obey'd:  
The King his Passion, and his Rule shall leave,*

*No*

Impediarque Tuis, variâ sub imagine Pœnæ,  
Arctiùs in Vinc'lis, Vinc'lis dum solvor Amoris.

At Leges queror immites, ac ferrea Jura,  
Teque colo durâ horribilem ditione Tyrannum?  
Dum verè nihil Ipsa aliud nisi Nomen inane es,  
Vifa Eadem Nullis de te certantibus olim;  
Mentis opus vacuæ, Prolesque incongrua Luctûs;  
Ornatu splendens alieno, et Imagine falsâ,  
Et tenui fucò depicta Volatilis Auræ;  
Umbra repercussâ heu! simulataque Linea; Compes,  
Quam, meditans Homini fraudes Homo lædere solers  
Extudit, Arte malâ nobis injecta, pusillum  
Dum Cor edomuit Timor, et parere coegit.

Seu Res Imperiosa audis, seu Nomen inane,  
Et sævos quâcunque ortus ab origine duco,  
Jus tamen agnosco; Tua enim lethalis Arundo  
Fixa hæret lateri, et stimulos sub pectore versat.  
Ipse tuos invitus in imo corde Triumphos  
Confiteor; natamque ad summi munia Regni  
Sentio, et internos mittentem sub Juga sensus.  
Non nunc discerpent Tua Jussâ ferocia Venti;  
Auribus accipiam placidis, et mente reponam:  
Jam semel Ipsa, sui Merces erit unica, Virtus.  
Pone tuos tandèm, Iudæa infensâ, furores;  
Nympha eat infelix, (Turbæ parebitur) Exul,  
Et Thalamis avulsâ meis procul ægra recedat:  
Imperium simul, atque suos Rex linquet Amores,

*No longer Abra's, but the People's Slave.*

*My Coward Soul shall bear its wayward Fate :*

*I will, alas! be wretched to be great,*

*And sigh in Royalty, and grieve in State.*

*I said: resolv'd to plunge into my Grief*

*At once so far, as to expect Relief*

*From my Despair alone——*

*I chose to write the Thing I durst not speak,*

*To Her I lov'd; to Her I must forsake.*

*The harsh Epistle labour'd much to prove,*

*How inconsistent Majesty, and Love.*

*I always should, it said, esteem Her well;*

*But never see her more: it bid her feel*

*No future Pain for Me; but instant wed*

*A Lover more proportion'd to her Bed;*

*And quiet dedicate her remnant Life*

*To the just Duties of an humble Wife.*

*She read; and forth to Me she wildly ran,*

*To Me, the Ease of all her former Pain.*

*She kneel'd, intreated, struggled, threaten'd, cry'd,*

*And with alternate Passion liv'd, and dy'd:*

*'Till now deny'd the Liberty to mourn,*

*And*

Serviet et Populo, qui nuper serviit Abræ.  
Mens, ignava licèt, fortem tolerabit iniquam :  
Magnus ut evadam, fruar atro turbine Fati  
Egregiè miser, et Regales inter honores  
Sæpè gemam, Solique decoro Carcere septus  
Conquerar Aurati Phalerata Insignia Luctûs.

Dixi ; animo fixum stetit indulgere dolori,  
Atque adeò in curas immergere pectus, ut esset  
Sola Salus misero nullam sperare salutem.  
Scribere malebam, metuit quod Lingua profari,  
Dilectæ, sed quæ fuit ableganda, Puellæ.  
Scripta laborârunt duris evincere verbis,  
Quam malè conveniant, et in unâ fede morentur  
Majestas et Amor. Crudelis Epistola dixit,  
Semper honoratam Regi fore, semper amico,  
Ut merita est, recolendam animo ; sed Regis ituram  
Nunquam in conspectus iterùm : quin jussit amaris  
Nostri ergò nunquam laniari pectora curis.  
At thalamos humiles ambire, et commoda forti  
Connubia, et reliquum traducere lenitè ævum,  
Debita Plebeix tractantem munia Sponsæ.

Legit, et insano Cordis concussâ tumultu  
Ad me profiliit, prisca Solatia luctûs.  
Procubuit Supplex, Luctata minataque flevit,  
Et Vitam infelix alternâ morte recepit.  
Donec non permissa suo dare fræna dolori,

Vique

*And by rude Fury from my Presence torn,  
 This only Object of my real Care,  
 Cut off from Hope, abandon'd to Despair,  
 In some few posting fatal Hours is hurl'd  
 From Wealth, from Pow'r, from Love, and from the*  
*[World.*

*Here tell Me, if Thou dar'st, my conscious Soul,  
 What diff'rent Sorrows did within thee roll?  
 What Pangs, what Fires, what Racks didst thou sustain?  
 What sad Vicissitudes of smarting Pain?  
 How oft from Pomp and State did I remove,  
 To feed Despair, and cherish hopeless Love?  
 How oft, all Day, recall'd I Abra's Charms,  
 Her Beauties press'd, and panting in my Arms?  
 How oft, with Sighs, view'd every Female Face,  
 Where mimic Fancy might her Likeness trace?  
 How oft desir'd to fly from Israel's Throne,  
 And live in Shades with Her and Love alone?  
 How oft, all Night, pursu'd her in my Dreams,  
 O'er flow'ry Vallies, and thro' Crystal Streams;  
*And**

Vique meis avulsa oculis, hæc sola Voluptas,  
Sola mei requies animi, et charissima cura,  
Spe vidua, iratis Fortunæ obnoxia telis,  
Jam paucis Ævi volucris fatalibus horis,  
Et Gazas, et opes, et Amorem mœsta relinquit,  
Et penitus toto detrusa recedit ab Orbe.

Conscia Mens, mihi nunc edificare vera roganti,  
Si memorare ausis, varios quam concita motus  
Senseris, et Luctus quis Te jactaverit Æstus?  
Ignibus arsisisti quibus, et quæ sæva tulisti  
Tormenta, ac stimulos, alternantesque dolores?  
A Pompâ quotiès Solii in secreta refugi,  
Ipse meum cor edens, Hominum vestigia vitans,  
Ut sterilem largo nutresem fomite flammam?  
Inque diem quotiès animo se ingessit Imago  
Pulchra Abræ, quotiès instaurans singula, dulces  
Libavi Veneres, et anhelam ad pectora pressi?  
Crebra ciens quotiès suspiria, sedulus omnes  
Lustravi facies, Species ubi mimica lufit,  
Inque aliis Abram Nymphis deceptus amavi?  
A Solio quotiès ad Amoris Transfuga partes  
Optabam fugere, Imperiumque relinquere Judæ,  
Ut cum illâ viridi regnarem solus in Umbrâ?  
In somnis quotiès totâ sum Nocte fugacem  
Per Vitreos Amnes, et Florea Prata secutus;

Et

*And waking, view'd with Grief the rising Sun,  
And fondly mourn'd the dear Delusion gone?*

*When thus the gather'd Storms of wretched Love,  
In my swollen Bosom, with long War had strove;  
At length they broke their Bounds: at length their Force  
Bore down whatever met its stronger Course:  
Lay'd all the civil Bonds of Manhood waste;  
And scatter'd Ruin as the Torrent past.*

*So from the Hills, whose hollow Caves contain  
The congregated Snow, and swelling Rain;  
Till the full Stores their antient Bounds disdain;  
Precipitate the furious Torrent flows:  
In vain would Speed avoid, or Strength oppose:  
Towns, Forests, Herds, and Men promiscuous drown'd,  
With one great Death deform the dreary Ground:  
The echo'd Woes from distant Rocks resound.*

*And now, what impious Ways my Wishes took;  
How they the Monarch, and the Man forsook;  
And how I follow'd an abandon'd Will,  
Thro' crooked Paths, and sad Retreats of Ill;  
How Judah's Daughters now, now foreign Slaves,*

*By*



Et fomno excitus pulſas a Sole tenebras,  
Et Gratas dolui ſimul evaneſcere Fraudes ?

Cum jam ita Tempeſtas ſæva infelicis Amoris  
Miſcuerat tumido diuturnum in pectore bellum,  
Et rabiem, viresque minax collegerat omnes ;  
Aggeribus tandèm ruptis obſtantia curſu  
Proruit, ac valido diſjecit turbine moles :  
Et Vallum Civile, et Fines ſtravit Honeſti ;  
Et quà ſe rapido violens tulit impete Torrens,  
Obvia depopulavit, iter ſignante Ruinâ.

Haud ſecus a Clivis, quorum conclufa Cavernis  
Nix glomerata jacet, Pluviæque tumentis acervus ;  
Donec jam veteres uberrimus humor aquâi ,  
Contemnit fines, indignaturque teneri ;  
Præcipites agitata volutant Flumina lapſus ;  
Nil agiles Plantæ, nil fortia Brachia profunt :  
Clades Una Viros, et merſas obruit Urbes,  
Cum ſtabulis armenta trahens, ſylvaſque ſonantes,  
Et magno informes inceſtat Funere Campos :  
A Scopulis Luçtûs offenſa reſultat Imago.

Quales nunc iniit recti Mens devia calles ;  
Utque Viri alternis, et Munia Regis omiſi ;  
Utque Voluntatis ſcleratae inductus habenis,  
Obliquum inceſſi per iter, Vitiique nefandas  
Evolvi Ambages ; ut nunc de Gente Puellas  
Judæâ, Externæ nunc Scorta infamia Terræ

*By turns my prostituted Bed receives :  
 Thro' Tribes of Women how I loosely rang'd  
 Impatient ; lik'd To-night, To-morrow chang'd ;  
 And by the Instinct of capricious Lust,  
 Enjoy'd, disdain'd, was grateful, or unjust :  
 O, be these Scenes from human Eyes conceal'd,  
 In Clouds of decent Silence justly veil'd !  
 O, be the wanton Images convey'd  
 To black Oblivion, and eternal Shade !  
 Or let their sad Epitome alone,  
 And outward Lines to future Age be known,  
 Enough to propagate the sure Belief,  
 That Vice engenders Shame ; and Folly broods o'er Grief.*

*Bury'd in Sloth, and lost in Ease I lay :  
 The Night I revell'd ; and I slept the Day.  
 New Heaps of Fuel damp'd my kindling Fires ;  
 And daily Change extinguish'd young Desires.  
 By its own Force destroy'd, Fruition ceas'd,  
 And always weary'd, I was never pleas'd.  
 No longer now does my neglected Mind  
 Its wonted Stores, and old Ideas find.  
 Fix'd Judgement there no longer does abide,  
 To take the True, or set the False aside.  
 No longer does swift Memory trace the Cells,*

*Where*

Omnigenâ excepit fœdata libidine Sponda :  
Ut volui Nymphas Erro vagus ire per omnes  
Stare loco impatiens ; ut amata relinquere pernix  
Quos noctu petii, cras fugi exosus Amores ;  
Et variâ inconstans moderante Libidine pectus,  
Nunc sævus, nunc gratus eram, potiebar, et odi.  
Velentur tenebris hæc Turpia Facta decoris,  
Et merito Humanis procul amoveantur ocellis !  
Lurida Lascivas species Oblivia carpant,  
Perpetuæque tegant circùm Caliginis Umbræ !  
Vel Sæc'lis pateant Compendia sola futuris,  
Et fœdi emineant Vestigia tenûia fuci,  
Ut fatis hinc tellure fides dominetur in omni,  
Luctus Stultitiam, et Vitium generare Pudorem.

Exanimem consumpsi inhonestâ per Otia Vitam :  
Nocturno indulsi Luxu, Somnoque Diurno.  
Qui priùs ardebant, Fomes Novus obruit Ignem ;  
Continuæque Vices hebetare Cupidinis Oestrum.  
Vi propriâ periit potiendi Cópia ; lassum  
Deliciis nunquàm subierunt Gaudia Pectus.  
Mens obducta fitu, lentoque sepulta veterno  
Non solitas rimatur opes, Simulachraque rerum  
Prisca, nec Archetypas vocat in Proscenia Formas.  
Non Vegetum ulteriùs manet altâ fede repòstum  
Judicium, Curvo solers dignoscere Rectum.  
Non jam agilis penetrat Cellas, cæcosque Receptus

*Where springing Wit, or young Invention dwells.  
 Frequent Debauch to Habitude prevails :  
 Patience of Toil, and Love of Virtue fails.  
 By sad Degrees impair'd my Vigor dies ;  
 Till I Command no longer ev'n in Vice.*

*The Women on my Dotage build their Sway :  
 They ask ; I grant : They threaten ; I obey.  
 In Regal Garments now I gravely stride,  
 Aw'd by the Persian Damsel's haughty Pride.  
 Now with the looser Syrian dance, and sing,  
 In Robes tuck'd up, opprobrious to the King.*

*Charm'd by their Eyes, their Manners I acquire,  
 And shape my Foolishness to their Desire.  
 Seduc'd and aw'd by the Philistine Dame,  
 At Dagon's Shrine I kindle impious Flame.  
 With the Chaldean's Charms her Rites prevail ;  
 And curling Frankincense ascends to Baal.  
 To each new Harlot I new Altars dress ;  
 And serve her God, whose Person I caress.*

*Where, my deluded Sense, was Reason flown ?  
 Where the high Majesty of David's Throne ?  
 Where all the Maxims of Eternal Truth,  
 With which the Living God inform'd my Youth ?*

*When*

Mnemofyne, quæ Vis primævo flore Repertrix,  
 Ingeniumque Volucre fuas posuere latebras.  
 Crapula jam vires repetito fumit ab usu:  
 Vita operum patiens, et Honesto affueta labascit.  
 Deficit Effæto paulatim in Corpore Robur,  
 Ulteriùs donec peccandi ablata Potestas.

In delirantis Senii fundamine regnum  
 Constabilit Mulier, nostris evecta ruinis :  
 Flagitat? haud renuo: minitatur? iussâ capeffo:  
 Nunc gravis incedo Regalem indutus amictum,  
 Dum proprios mihi Virgo inspirat Perfica Fastus :  
 Et nunc cum Syriâ, Trabeam succinctus, honoris  
 Immemor et Regni, canto saltoque, Puellâ.

Harum, inhians formæ, mores insulfus adopto,  
 Artificique traho cunctos sub Pollice vultus.  
 Sæva Philistinum nunc me Matrona gubernat;  
 In fraudem allicior, flammæque ad Fana Dagonis  
 Accendo incestas. Decor et Chaldæa triumphos  
 Relligio ducunt, et juncto fœdere regnant ;  
 Hinc Baäli mittuntur odora volumina Thuris.  
 Scorto cuique Novo Nova pono Altaria ; Numen  
 Illius usque colens, quæ me devinxit Amantem.

Quò fugit Ratio? quò me malus abstulit error?  
 Inclyta Davidici quò cessit Gloria Sceptri?  
 Quò Veri fugere perennia Dogmata, Mentem  
 Quêis Pater Omnipotens primis effinxit ad annis?

Cum

*When with the lewd Egyptian I adore  
 Vain Idols, Deities that ne'er before  
 In Israel's Land had fix'd their dire Abodes,  
 Beastly Divinities, and Drones of Gods :  
 Osiris, Apis, Pot'rs that chew the Cud,  
 And Dog Anubis, Flatterer for his Food :  
 When in the Woody Hill's forbidden Shade  
 I carv'd the Marble, and invok'd its Aid :  
 When in the Fens to Snakes and Flies, with Zeal  
 Unworthy human Thought, I prostrate fell;  
 To Shrubs and Plants my vile Devotion paid;  
 And set the bearded Leek, to which I pray'd :  
 When to all Beings Sacred Rites were giv'n;  
 Forgot the Arbiter of Earth and Heav'n.*

*Thro' these sad Shades, this Chaos in my Soul,  
 Some Seeds of Light at length began to roll.  
 The rising Motion of an Infant Ray  
 Shot glimm'ring thro' the Cloud, and promis'd Day.  
 And now one Moment able to reflect,  
 I found the King abandon'd to Neglect,  
 Seen without Awe, and serv'd without Respect.*

I found

Cùm victum illecebris Phariâ de gente Puella  
Me colere Effigies, Simulachraque bruta coegit,  
Monstra Deûm Omnigenûm, quæ non Iudæa recepit  
Ora priùs, Stabulique obscânâ clausit in æde ;  
Divinasque Feras, et fœda Armenta Deorum :  
Mutum, ac turpe pecus, virides quod ruminat herbas,  
Te simul, Api et Osiri, et Te, Latrator Anubi,  
Qui captas avidis projectam faucibus Offam.  
Cùm Collis vetitâ sculptum Sylvestris in Umbrâ  
Expolii Marmor, quod mox in vota vocabam :  
Cùm cultu indigno Muscas veneratus et Angues,  
Limosas inter prostravi Membra Paludes ;  
Impius et Plantas, et Numina nata per Hortos  
Cultor adoravi, ac Barbato munera Porro,  
Votaque sancta tuli, modò quod mea Dexterâ fœvit :  
Cùm colui quicquid Tellus fœcunda creârat,  
Rectorem oblitus, Cœli Terræque potentem.

Per Chaos hoc Animi, per opacæ Nubila Noctis,  
Emicuit demùm tenuissima Lucis Origo.  
Ambiguo tenebras rumpentia Lumine, primos  
Explicuere ortus Sublustris Tela Diei.  
Iamquæ agitans tacito cum pectore serâ, Regem  
Contemptum vidi ; famulis deferbuit ardor  
Obsequii, et nullos sanctâ formidine Vultus  
Perculit, elatæque verendi frontis honores.

Pacta

*I found my Subjects amicably join,  
 To lessen their Defects by citing Mine.  
 The Priest with Pity pray'd for David's Race;  
 And left his Text, to dwell on my Disgrace.  
 The Father, whilst he warn'd his erring Son,  
 The sad Examples which he ought to shun,  
 Describ'd, and only nam'd not Solomon.*

}

*Each Bard, each Sire did to his Pupil sing,  
 A wise Child better than a foolish King.*

*Into My self my Reason's Eye I turn'd;  
 And as I much reflected, much I mourn'd.  
 A mighty King I am, an Earthly God:  
 Nations obey my Word, and wait my Nod.  
 I raise or sink, imprison or set free;  
 And Life or Death depends on my Decree.  
 Fond the Idea, and the Thought is vain:  
 O'er Judah's King ten thousand Tyrants reign,  
 Legions of Lust, and various Pow'rs of Ill  
 Insult the Master's Tributary Will:  
 And He, from whom the Nations should receive  
 Justice and Freedom, lies Himself a Slave,*



Paſſâ lege Meos recitando Noſtra notavi  
 Crimina, ſe Culpis, et ſœdâ exſolvere Noxâ.  
 Multa pius Præful lapſâ pro Gente precatus  
 Davidis effudit, Sortem miſeratus acerbam,  
 Pleniùs utque meam poſſet perſtringere Vitam,  
 Contextûs Seriem medio in ſermone reliquit.  
 Dum Pater a Vitii deſlectere tramite Natum  
 Tentabat monitis, et dira Exempla docebat,  
 Quæ fugere imprimis decuit, cognomine tantùm  
 Celato, Solomona ipſum ſubjecit ocellis.  
 Et Vates, Seniorque Omnis cantabat Alumno;  
 Præluſcet Stolido, ſanâ Puer indole, Regi.

In Me verti oculos, in Me Rationis Acumen;  
 Pluſque Miſer dolui, quò pluſ cum Mente putabam.  
 Rex Ego ſum pollens, Numen Terreſtre: volentes  
 Per Populos do jura, et Nutu Cuncta guberno;  
 Affligo, tolloque, gravatos compede ſolvo;  
 Ediſtumque meum vel Mors vel Vita ſequuntur.  
 Deſipio, vanâque illuſus imagine paſcor:  
 Mille regunt, durâque premunt ditione Tyranni  
 Regem Judæ Humilem; vario ſtipata Libido  
 Sæva Satellitio, Scelerumque Exercitus omnis  
 Imperio Dominum cogunt parere minorem.  
 Ille etiam, Populis quem jura imponere fas eſt,  
 Serviitque Jugum Captivo demere Collo,  
 Ipſe Aliis ſervit miſer, agnoſcitque Catenas;

*Tortur'd by cruel Change of wild Desires,  
Lash'd by mad Rage, and scorch'd by brutal Fires.*

*O Reason! once again to Thee I call:  
Accept my Sorrow, and retrieve my Fall.  
Wisdom, Thou say'st, from Heav'n receiv'd her Birth;  
Her Beams transmitted to the subject Earth.  
Yet this great Empress of the human Soul  
Does only with imagin'd Pow'r controul;  
If restless Passion by rebellious Sway  
Compells the weak Usurper to obey.*

*O troubled, weak, and Coward, as thou art!  
Without thy poor Advice the lab'ring Heart  
To worse Extremes with swifter Steps would run,  
Not sav'd by Virtue, yet by Vice undone.*

*Oft have I said; the Praise of doing well  
Is to the Ear, as Ointment to the Smell.  
Now if some Flies perchance, however small,  
Into the Alabaſter Urn ſhou'd fall;  
The Odors of the Sweets inclos'd, would die;  
And Stench corrupt (ſad Change!) their Place ſupply.  
So the leaſt Faults, if mix'd with faireſt Deed,  
Of future Ill become the fatal Seed:*

*Into*

Dùm Levis hunc cruciat Tormentis mille Cupido,  
Dùm stimulat Rabies, Lascivaque Flamma perurit.

Jam semel ecce iterùm, Ratio, Te voce fatigo:  
Hunc capias luctum, et præfens succurre ruenti.

Ignæus est Sophiæ Vigor, et Cœlestis Origo,  
(Ut Tua dicta ferunt) radiantia Semina Lucis  
Cœlitus in Terræ gremium fluxere jacentis.

Hæc tamen Humani Princeps ter Maxima Cordis,  
Ludicra Sceptra gerit, fictoque superbit honore;  
Si Dominam imbellem sua fræna audire Cupido  
Cogat, et infanos in Pectore misceat æstus.

Sis infirma licet, variisque agitata procellis:  
Confiliis tamen orba tuis, Palantia Corda,  
(Quamlibet exiguis) citiùs graviora subirent;  
Et licet his nullum Virtus daret alma levamen,  
Funditus occiderent, Vitii demersa Barathro.

Sæpe mihi dictum est tali perfundere Laudem  
Aures lætitiâ, qualem dat olentis Amomi  
Copia, cùm grato nares contingit odore.  
Sin forte accipiant Muscas Alabastra cadentes,  
Quamlibet exiles; animas tunc protinùs omnis  
Expirabit Odor dulces, fœtensque tenebit  
Aura locum, sævamque efflabit accrba Mephitim.  
Tenûia sic Pulchris intersita Crimina Factis,  
Semina Venturæ fiunt lethalia Noxæ.

*Into the Balm of pureſt Virtue caſt,  
Annoy all Life with one contagious Blaſt.*

*Loſt Solomon! purſue this Thought no more :  
Of thy paſt Errors recollect the Store :  
And ſilent weep, that while the Deathleſs Muſe  
Shall ſing the Juſt ; ſhall o'er their Head diſſuſe  
Perfumes with laſhiſh Hand ; She ſhall proclaim  
Thy Crimes alone ; and to thy evil Fame  
Impartial, ſcatter Damps and Poisons on thy Name.* }

*Awaking therefore, as who long had dream'd,  
Much of my Women, and their Gods aſham'd,  
From this Abyſs of exemplary Vice  
Reſolv'd, as Time might aid my Thought, to riſe ;  
Again I bid the mournful Goddeſs write  
The fond Purſuit of fugitive Delight :  
Bid her exalt her melancholy Wing,  
And rais'd from Earth, and ſav'd from Paſſion ſing  
Of human Hope by croſs Event deſtroy'd,  
Of uſeleſs Wealth, and Greatneſs unenjoy'd,  
Of Luſt and Love, with their fantaſtic Train,  
Their Wiſhes, Smiles, and Looks deceitful, all and vain.*

T H E   E N D.

Suavia si violent Virtutis Balfama Puræ,  
Dira per infectam spargunt contagia Vitam.

Infelix Solomon ! mitte hanc de pectore curam :  
Multiplices Culpas recale, Erroresque vetustos :  
Et tacitus luge, quod dum pia nescia leti  
Musa canet Justos ; dum prodiga sparget odores,  
Ætherioque sacros perfundet Aromate Crines ;  
Ore tuum pleno referet Scelus, et Tibi Nomen  
Tartareis maculabit aquis, et tabe Veneni.

At pulso, veluti post Somnia longa, Sopore,  
Incussere mihi Mala Scorta, Deique ruborem  
Monstruosi ; puduit tam dira opprobria nobis  
Et dici potuisse, et non potuisse refelli.  
Ergo animo mecum statuens, cum tempus amicum  
Se daret optanti, Vitii hoc emergere vasto  
Gurgite, Lugubrem rursus memorare Camœnam  
Gaudia frustratos jussi fugientia tactus :  
Mœrentem jussi super æthera tollere Pennam,  
Ereptamque Cupidinibus, terrâque madenti  
Spes Cassas, et Opes, quæis non conceditur uti,  
Et cui Fructus abest, Luxûs cantare nitorem  
Magnifici, et Venerem, Stimulosque Libidinis acres,  
Et comites Rifus, et Vota, Oculosque loquaces,  
Omnia fœta dolis, et Magnum in rebus Inane.



V I S M U S I C Æ,  
S I V E  
*ALEXANDRI CONVIVIVUM,*  
DRYDENI in S. CÆCILIAM  
O D E,

LATINITATE DONATA

A

*GEORGIO BALLY*, Coll. Regal. Alumno.

---

— *Musa Lyre Solers* —

— *Jurcat aut impellit ad iram,*  
*Aut ad humum mœrore gravi deducit et angit.*

H O R.

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## ALEXANDER's FEAST.

**T**WAS *at the Royal Feast, for Persia won,*  
*By Philip's Warlike Son :*  
*Aloft in awful State*  
*The God-like Hero sate*  
*On his Imperial Throne :*  
*His valiant Peers were plac'd around ;*  
*Their Brows with Roses and with Myrtles bound.*  
*(So shou'd Desert in Arms be crown'd :)*   
*The Lovely Thais by his side,*  
*Sate like a blooming Eastern Bride*  
*In Flow'r of Youth and Beauty's Pride.*  
*Happy, happy, happy Pair !*  
*None but the Brave,*  
*None but the Brave,*  
*None but the Brave deserves the Fair.*



## ALEXANDRI CONVIVIUM.

CUM jam Regifico instrueret convivia luxu  
Proles Philippi Martia,  
Diemque festis dedicaret poculis,  
Victâ triumphans Perfide :  
Heros par Superis sedit in aureo  
Evectus folio, Nobilis, et sacro  
Undique circumfusus honore.  
Belligeri Satrapæ posuere sedilia circum,  
Quorum intexta Rosis redimibat tempora Myrtus.  
(Talibus cingi meruit Corollis

Bellica Virtus:)

Huic affidebat Thäis amabilis,  
Eoa qualis Sponsa, superbiens  
Ævo virenti, Gratiasque  
Purpureo jaculata Vultu.  
Felices ter et ampliùs,  
Quos dulce jungit Vinculum !  
Formosa Nympha Fortibus,  
Formosa Nympha Fortibus,  
Formosa solis Nympha detur Fortibus.

## II.

*Timotheus plac'd on high*

*Amid the tuneful Quire,*

*With flying Fingers touch'd the Lyre:*

*The trembling Notes ascend the Sky,*

*And Heav'nly Joys inspire.*

*The Song began from Jove;*

*Who left his blifsful Seats above,*

*(Such is the Pow'r of mighty Love.)*

*A Dragon's fiery Form bely'd the God:*

*Sublime on Radiant Spires He rode,*

*When He to fair Olympia press'd:*

*And while He sought her snowy Breast:*

*Then, round her slender Waist he curl'd,                    (World.*

*And stamp'd an Image of himself, a Sov'reign of the*

*The list'ning Crowd admire the lofty Sound.*

*A present Deity, they shout around:*

*A present Deity the vaulted Roofs rebound:*

*With ravish'd Ears*

*The Monarch hears,*

*Assumes*

## II.

Inter canorum Timothæus sedens  
 Sublimis Agmen, pollicis impulit  
     Volantis ictu fila, Musamque  
     Elicuit citharæ tacentem.  
 Ad cælum tremuli Modi feruntur;  
     Cœlestique tument Pectora Gaudio.  
 Camœna duxit principium ab Jove;  
     Qui domos olim superas reliquit,  
 (Tantum vis potuit sæva Cupidinis.)  
 Ignea Forma Deum textit mentita Draconis:  
     Cum jam sublimè coruscis  
 Orbibus incumbens equitavit, et agmine certo  
     Vastum per Inane petivit  
     Formosæ niveum pectus Olympiæ.  
 Gracile tunc amore corpus ambiens plicatili,  
 Venturam impressit propriâ sub Imagine Prolem,  
 Quam tremere Tellus, Dominumque agnosceret Orbis.  
 Combibit altifonos avidâ Plebs aure canores:  
     Regnare clamat Quisque Præsentem Deum;  
 Præsentemque Deum Laquearia pulsa retorquent.  
     Extra se rapitur sono  
     Heros; in Superas evehitur domos,  
     Sublimique ferit Sidera vertice:

*Assumes the God,  
Affects to nod,  
And seems to shake the Spheres.*

## III.

*The Praise of Bacchus then, the sweet Musician sung;  
Of Bacchus ever Fair, and ever Young:  
The jolly God in Triumph comes;  
Sound the Trumpets; beat the Drums;  
Flush'd with a purple Grace  
He shews his honest Face,  
Now give the Hautboys breath; He comes, He comes.  
Bacchus, ever Fair and Young,  
Drinking Joys did first ordain:  
Bacchus' Blessings are a Treasure,  
Drinking is the Soldier's Pleasure;  
Rich the Treasure,  
Sweet the Pleasure;  
Sweet is Pleasure after Pain.*

## IV.

Terræ recedunt: induitur Deum;  
 Manu rubenti fulmina desuper  
 Trifulca vibrat; jamque nutu  
 Ætheream tremefecit Aulam.

## III.

Plurimus in Bacchi laudes mox fila Canorus  
 Increpuit Fidicen Lyræ;  
 Bacchi, quem Venus, et nitens Juventas  
 Formæ perpetuo beant decore.  
 Jam ducens hilares venit triumphos  
 Serto revinctus Pampineo Deus,  
 Lætitiæ dator, et Jocorum.  
 Inflat Tuba, Tympanumque pulsus  
 Edat sonores Bellicos.  
 Numen Purpureo suas rubore  
 Uvas assimilans, honesta prodit  
 Ora renidens.  
 Tibia multiforos fundat acuta sonos;  
 Victor Thyoneus advenit, advenit.  
 Bacchus, quem Venus, et nitens Juventas  
 Formæ perpetuo beant decore,  
 Nobis delicias dedit Bibendi.  
 Gazam ministrant Bacchica Munera,  
 Sunt et Voluptas Pocula Militis;  
 Optima Gaza,  
 Grata Voluptas;  
 Curam Voluptas grata supervenit.

## IV.

## IV.

*Sooth'd with the Sound the King grew vain;  
 Fought all his Battles o'er again; [slain.  
 And thrice he routed all his Foes; and thrice he slew the  
 The Master saw the Madness rise;  
 His glowing Cheeks, his ardent Eyes;  
 And while He Heav'n and Earth defy'd,  
 Chang'd his Hand, and check'd his Pride.  
 He chose a Mournful Muse  
 Soft Pity to infuse:  
 He sung Darius Great and Good,  
 By too severe a Fate,  
 Fallen, fallen, fallen, fallen,  
 Fallen from his high Estate,  
 And weltring in his Blood:  
 Deserted at his utmost Need,  
 By those his former Bounty fed:  
 On the bare Earth expos'd He lies,  
 With not a Friend to close his Eyes.*

*With*

## IV.

Harmoniâ captus fastu Rex turgēt inani,  
 Et pugnata, iterū praelia fortis obit.  
 Ter stravit stratos, et fusa ter agmina fudit.  
     Vidit canendi Callidus Artifex  
     Infanientes Pectoris altiūs  
         Tumere fluctus, et rubore  
     Insolito radiare Vultus ;  
 Vidit coruscis lumina vividū  
 Ardere flammis ; dumque minax Polo  
     Orbique miscet Bella ; verso  
     Pollice comminuit furores.  
         Nunc queribundum  
 Plenum tristitiæ melos ciebat,  
     Lenire solers Pectora :  
 Darium cecinit Bonum, Potentem,  
     Sorte gravi nimis et severâ  
 Lapsū repentē, flebili lapsū vice,  
 Lapsū e priori Gloriæ fastigio,  
     Inque suâ sanie volutum :  
 Quorum præcipuè nunc indiget, orbus Amicis,  
     Pristina quos aluit mensa, beavit Amor ;  
 Defuncto dū Nullus adest, qui Lumina condāt,  
     En ! jacet in Gelidâ, Triste Cadaver, humo.  
Lugu-

*With down cast Looks the joyless Victor sate,  
 Revolving in his alter'd Soul  
 The various Turns of Chance below;  
 And, now and then, a Sigh he stole;  
 And Tears began to flow.*

## V.

*The Mighty Master smil'd, to see  
 That Love was in the next Degree:  
 'Twas but a kindred-Sound to move;  
 For Pity melts the Mind to Love.  
 Softly sweet, in Lydian Measures,  
 Soon he sooth'd his Soul to Pleasures.  
 War, he sung, is Toil and Trouble;  
 Honour but an empty Bubble.  
 Never ending, still beginning,  
 Fighting still, and still destroying,  
 If the World be worth thy Winning.*

*Think,*



Lugubris in terram Victor defigit ocellos,  
 Corde mutato reCOLens dolosæ  
 Aleam Sortis, miserosque Casus.  
 Nunc furtim gemitus ciet,  
 Nunc Humor tacitas labitur in genas.

## V.

Melicæ Magister Artis  
 Placido renidet ore,  
 Gradibus sciens secundis  
 Paphiam sedere Divam ;  
 Similes movere Chordas,  
 Moduloseque consonantes  
 Opus unicum ciere.  
 Aliena quippè flentis  
 Mala, protinùs medullas  
 Subit intimas Cupido.  
 Suaviter lenes citharæ canores  
 Elicit, Lydæque modos Camœnæ  
 Suscitans, Regis liquefacta corda  
 Mollit amore.  
 Sic Fila blandis increpuit sonis.  
 Tumultuosæ Bellum opus Aleæ ;  
 Turgens inani Bulla Vento  
 Laus, & Amor Popularis Auræ :  
 O Qui Laborum perpete voveris  
 Gyro, Laborum fine carentium ;  
 Et usque pugnas, usque cædis,  
 Si meruit tibi Terra vinci,

*Think, O think, it worth enjoying.*

*Lovely Thais sits beside thee,*

*Take the Good the Gods provide thee.*

*The Many rend the Skies, with loud Applause;*

*So Love was Crown'd, but Musick won the Cause.*

*The Prince, unable to conceal his Pain,*

*Gaz'd on the Fair,*

*Who caus'd his Care,*

*And sigh'd and look'd, sigh'd and look'd,*

*Sigh'd and look'd, and sigh'd again :*

*At length, with Love and Wine at once oppress'd,*

*The vanquish'd Victor sunk upon her breast.*

## VI.

*Now strike the Golden Lyre again :*

*A louder yet, and yet a louder Strain.*

*Break his Bands of Sleep asunder,*

*And rouse him, like a rattling Peal of Thunder.*

*Hark, hark, the horrid Sound*

*Has rais'd up his Head,*

*As awak'd from the Dead,*

*And amaz'd, he stares around.*

*Re-*

Disce frui, totoque triumphans utere Mundo.  
 Affidet Thäis lateri decora,  
 Dona præsentis rape lætus horæ,  
 Quæ Venus ridens, Venerisque Proles  
 Nectare tinxit.

Infremuit Vulgus, pulsavit et Æthera plausu;  
 Musica sic vicit, præmia cepit Amor.  
 Nescius intereà premere alto pectore curas,  
 Charam Rex inhiat stupens Puellam,  
 Causam Rex inhiat stupens doloris,  
 Suspirat usque et usque Vultus aspicit,  
 Suspirat iterum, et usque Vultus aspicit,  
 Et usque spectans, usque dat fuspiria.  
 Tandem plenus Amore, ac Numine plenus Iacchi,  
 Labitur in Pulchræ candentia pectora Nymphæ,  
 Pendet et ambrosio Victor devictus ab ore.

## VI.

Pulsata rursum perstrepat Aurea  
 Chelys; sonores jam magis et magis  
 Tollantur alti; Vinc'la Somni  
 Rumpite Fulmineo fragore.  
 Sed Audin', Audin'; jam canor horridus  
 Torpidum Regis caput excitavit;  
 Tanquam potentis carminibus Magi  
 Infernâ elicitus domo,  
 Infanas acies undique conjicit.

*Revenge, Revenge, Timotheus cries,*

*See the Furies arise :*

*See the Snakes that they rear,*

*How they hiss in their Hair,*

*And the Sparkles that flash from their Eyes !*

*Behold a ghastly Band,*

*Each a Torch in his Hand !*

*Those are Grecian Ghosts, that in Battel were slain,*

*And unbury'd remain*

*Inglorious on the Plain.*

*Give the Vengeance due*

*To the Valiant Crew.*

*Behold how they toss their Torches on high,*

*How they point to the Persian Abodes,*

*And glitt'ring Temples of their Hostile Gods !*

*The Princes applaud, with a furious Joy ;*

*And the King seiz'd a Flambeau, with Zeal to destroy ;*

*Thais led the Way,*

*To light him to his Prey,*

*And, like another Helen, fir'd another Troy.*

Ad Ultionem surge, Timothæus boat,

Ad Ultionem surge, clamant Atria.

En ut relictâ luridi

Profunditate Tænari,

Diræ coruscant tortiles

Hydros inhorrentes comis!

Ut ora vibrant fibila,

Luminibusque feris erumpit flammeus Ardor!

Informem aspice, flebilemque cætum,

Armatum facibus manus!

Hæc, Graiûm, quam cernis, inops inhumataque Turba est,

Quos Martis ira perculit;

Nunc Umbrae viduæ mortis honoribus

Campos inultæ pervolant.

Quin ultionem solve, solve debitam,

Hofteſque cæſis inferias refer,

Et clade clades expia.

Viden' ut altè Lampadas circum rotant,

Ædeſque verſus Perſicas tendunt manus,

Fulgidaque inſenſis devota Sacraria Divis!

Plauſus ingeminant pectore turbidum

Lætantes Satrapæ; Rex celer igneum

Funale, ſpirans exitium, rapit;

Dux aperit viam,

Prædæque Thæis indicem

Prætendit arſuræ facem,

Accenditque Novas Trojæ Nova Tyndaris Arces.

## VII.

Thus long ago,  
 Ere heaving Bellows learn'd to blow,  
 While Organs yet were mute;  
 Timotheus, to his breathing Flute  
 And sounding Lyre,  
 Cou'd swell the Soul to Rage, or kindle soft Desire.  
 At last Divine Cecilia came,  
 Inventress of the Vocal Frame;  
 The sweet Enthusiast, from her sacred Store,  
 Enlarg'd the former narrow Bounds,  
 And added Length to solemn Sounds,  
 With Nature's Mother-Wit, and Arts unknown before.  
 Let old Timotheus yield the Prize,  
 Or both divide the Crown;  
 He rais'd a Mortal to the Skies:  
 She drew an Angel down.

THE END.

## VII.

Prioribus sic Sæculis,  
Antequam flatu reboans anhelò  
Follis augustum Melos evocavit;  
Cum loqui nondum didicere sacris  
Organis Templis;  
Suavi Timotheus flamine Tibiæ,  
Et Grandis fonitu Lyræ,  
Infudit rabiem, placidumve accendit Amorem.  
Cæcilia tandem Pulchra vocalem tulit  
Demissa cælo Machinam;  
Dives opum sanctarum et Numine plena Jehovahæ,  
Luxuriam dedit, et Modulis immisit habenas;  
Gravisque Musæ duxit in longum tonos,  
Ingenio pollens, ignotasque addidit Artes.  
Cedat Puellæ Timotheus minor,  
Parsve regnent; Hic Hominem extulit  
Ad Astra solers; Hæc ab Astris  
Æthereum rapuit Ministrum.

F I N I S.



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